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## Musical life in London.

**M**DLLE. ILONA EIBENSCHÜTZ was pianist on Monday, February 15, at the Popular Concert. Her solo was an ambitious one—Beethoven's Waldstein Sonata, but, so far as technique was concerned, she was fully equal to her task. Her reading, too, was on the whole good, but in the opening movement, and again in the Rondo, there was a tendency to hurry. Mdle. Eibenschütz was heard to advantage in Brahms' G minor pianoforte quartet. Mrs. Helen Trust sang with charm some graceful songs by Arne and Chaminade. On the following Monday M. Schönberger played Weber's Sonata in A flat, but in the first two movements he did not fully reveal the romance of the music. He was much more successful in the sparkling Scherzo and graceful Finale. The concerted pieces were Dvorák's interesting Quartet in E flat (Op. 51), and Mozart's ever fresh Pianoforte Quartet in G minor. M. Plunket Greene was, as usual, a successful vocalist. On the following Saturday M. Schönberger gave a most finished performance of Beethoven's Sonata in C (Op. 2, No. 3). The master's early sonatas are not often selected, and yet they are extremely interesting, for though they recall the past, they contain passages which foreshadow the coming master of masters. Dr. Joachim made his first appearance this season on February 29, and was received with genuine enthusiasm. In Beethoven's Razoumowski Quartet in F (Op. 59, No. 1), the violinist displayed all his powers of hand, head, and heart, and, together with his associates, M.M. Ries, Straus, and Piatti, gave a singularly fine rendering of the work. Dr. Joachim played, by way of solo, Max Bruch's Romance (Op. 42). Miss Zimmerman was the pianist, and gave a good account of herself in some Chopin solos. Miss Isabel Fassett was the vocalist. On the following Monday (March 7) the eminent violinist delighted his audience by playing several movements from Bach's Suite in E for violin solo: his technique and intonation were faultless; but, besides that, the reading was altogether in the spirit of the composer. For an encore he added the remaining movements of the Suite. The programme included Beethoven's grand Quartet in F minor (Op. 95). Mrs. Helen Trust sang with all due effect songs by Méhul, Berton, and J. Hook. On Monday, March 14, a Quartet in G, by Heinrich v. Herzogenberg, was performed for the first time, a composer who has contributed much to chamber music. This quartet is a sound piece of writing, and in spirit it recalls Father Haydn. Of the four movements the Minuetto is the most characteristic. M. de Creef was the pianist, and his solo, Chopin's Sonata in B flat minor. There was much to admire in his

reading of the first two sections, and the Funeral March was fairly effective, but the Finale lacked movement and mystery. Miss Marian M'Kenzie was the vocalist.

Sir Charles Hallé gave his sixth and last concert at St. James's Hall, on Friday, February 19, and it was announced that this would be the last appearance of his Manchester band in London. As if to show the public how great would be their loss, he gave a most admirable reading of Haydn's Symphony in D minor (Op. 49) and of Berlioz's picturesque Symphony "Harold en Italie." The programme included Beethoven's Triple Concerto in C (Op. 56) for pianoforte, violin, and violoncello—a work which displays the genius of the composer, but scarcely at its fullest; the interpreters were Sir C. and Lady Hallé and Signor Piatti, than whom it would be difficult to find better. There was a fairly large and very enthusiastic audience.

Mr. Henschel, too, brought his Symphony Concerto to a successful close on Thursday, February 25. His programme included Miss E. M. Smyth's clever Overture to Shakespeare's "Antony and Cleopatra," Schumann's Symphony in D minor, and Dr. Mackenzie's stirring "Feast" Prelude from "The Troubadour." Herr Hugo Becker played with much skill Saint-Saëns' showy concerto for 'cello in A minor (Op. 33). Mrs. Henschel and Madame Hope Glenn were the vocalists.

The first concert of the eightieth season of the Philharmonic Society took place on Thursday, March 10, when the whole programme was devoted to Mozart. The centenary of his birth is now somewhat old, but the Society no doubt felt that it ought to add its quota of respect to the great musician. To give a programme fully representative of the composer's many-sided genius would be impossible, but, on the whole, the one selected was satisfactory. It included the G minor Symphony, and the seldom heard Concerto in C minor, of which M. de Creef gave an excellent reading. Mr. Cowen's fine band, with its brilliant array of strings, distinguished itself. Madame Giulia Valda sang with success "Parto" from "Clemenza di Tito" with clarinet obbligato (Mr. G. A. Chuton), and a Recit. and Rondo specially written by Mozart for a private performance of his opera at Vienna in 1786.

Mr. Edgar Haddock gave two Beethoven Recitals on February 22 and 29 at the Steinway Hall. With the assistance of that accomplished pianist, Madame Marguerite de Pachmann, he played in those two afternoons all Beethoven's Sonatas for pianoforte and violin—first, six, and then the remaining four: an interesting, though somewhat fatiguing task both for performers and listeners. On March 7 he gave a third concert, again with the assistance of Madame de Pachmann. He played Raff's Cavatina on his "Emperor" Strad. Madame Pachmann was heard to advantage in Schumann's "Études Symphoniques" and other shorter solos.

Mr. G. A. Clinton, the well-known clarinet

player, commenced a series of three concerts at the Steinway Hall on Tuesday, March 8. His object is to enable the public to become familiar with the many admirable compositions for wind instruments alone, or in combination with pianoforte and strings. His first programme was one of great interest.

Space will only allow us to mention in the briefest manner two pianoforte recitals, one given by Mrs. Dora Bright on February 16 with an "English" programme, and the other by Miss Ilona Eibenschütz on March 11. They were both well attended, and the talented artists much applauded.

## Opera.

**T**HE opera season at Covent Garden will commence on May 16; and, according to present arrangements, Mesdames Albani, Melba, Nordica, and Macintyre, Mr. Maurel, and other popular artists of past seasons, will not take part. Miss Eames, the Ravogli, the Reszkes, Messrs. Van Dyck and Lassalle, are, however, engaged. Wednesdays will be set apart for the performance of German opera, that day of the week not being required for the subscription season of Italian and French opera. The season will be several weeks shorter than that of last year, the subscription being only for fifty nights.

In addition to the parts in which she has previously appeared at Covent Garden, it is probable that Miss Macintyre will be seen as Senta in "The Flying Dutchman" and Santuzza in "Cavalleria Rusticana." Miss Janson, the excellent Swedish singer who made such success last year as Siebel in "Faust" and Stephano in "Romeo and Juliet," is likely this season to be heard in several new parts, such as Urbano in the "Huguenots," Mary in the "Dutchman," Maddalena in "Rigoletto," and Erda in "Siegfried." Sir Augustus, the public, and the artists themselves, are to be congratulated on these arrangements.

Miss Macintyre and Miss Agnes Janson are the latest additions to Sir Augustus Harris's regiment of artists for the forthcoming season of grand opera at Covent Garden. The inclusion of the first name will be received with especial pleasure by all opera-goers, who rightly regard Miss Macintyre as the greatest of our native singers, and have not ceased to regret the circumstances which have prevented her from appearing at our representative opera house lately.

The only actual novelties that may be expected during the forthcoming opera season, leaving out of consideration, of course, the series of German operas, are Mr. Isidore de Lara's "Light of Asia," postponed from last year by reason of untoward circumstances, Nessler's comic opera, "The Trumpeter of Sakkingen," and Mascagni's "L'Amico Fritz"; while "La Favorita" will be revived for the purpose of introducing Madame Deschamps. Signor Mancinelli and Signor Bevnani will conduct, in conjunction with M. Jehin, the latter replacing Signor Randegger in the French-Italian repertory. Herr Mahler, of Hamburg, being responsible for the musical direction of the German operas.

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## Brass Bands.

### I. INTRODUCTORY.

**F**OR some time past, at the editor's command, I have been making a special study of brass bands, more especially the brass bands of the North of England; and now, after wandering for many weeks through their haunts, through, as it seemed to me at last, a labyrinth of trombones in uniform, euphoniums in gold facings, and cornets with tassels galore, I scarcely know where to begin, by reason of the sounds that I have heard, pipings and whistlings, notes low and notes high, harmonies many and wonderful. A mighty burst of sound in very sooth, swelling louder and louder, poured forth in ever-increasing volume from Besses-o'-th'-Barn to Penzance, and from the Rhonda var and Rhonda vach district to 'Frisco. It is a chorus, too, which may not be disregarded, for it is the artistic product of tens of thousands of lives, and bears with it the well-earned applause of multitudinous audiences in all parts of the globe. Nay more, if one will listen to the separate strains, one may hear now and again stories of charity and self-denial, of industry and unflagging perseverance, and rising loud and clear the notes of victory. It was only the other day that I heard a sound of sorrow from Batley,\* when in one night £340 worth of musical instruments were burnt, and already there are notes of ready help from fellow-bandsmen.

### AN ARMY OF BANDS.

A splendid army altogether the bands make. First come, as in order due, the military bands, Dragoons, Yeomanry, Volunteers, Rifles, Artillerymen, supplemented by the Police; then the bands which are ever first in the contest-field, and so most known to fame,—such are Besses-o'-th'-Barn, Kingston Mills, Black Dike Mills; contingents from large centres of business, and among them the Amalgamated Society of Railway Servants, the N.E.R. Servants, the M.S. and L. Servants, bands from Messrs. Windover's establishment (Huntingdon Royal Carriage Works), the Globe Works, Wednesbury, the Brentford Gas Works, and pouring forth from many a mine and colliery; bands called by their founder or leader; town bands, public bands, subscription bands, amateur bands; bands whose name suggest that music is not the first, or at any rate not the only object—Temperance, Blue Ribbon Army, Catholic, Wesleyan, Salvation Army, U.M.F.C., Mission, Social, Prize bands; and in the rear a wonderful assemblage of bands with choice names—The Model Band, Old Robin Hood Band, the Locomotive Steam Shed Band, Silver Brass Band, Old Operatic Band; many with very specific names—orchestral bands, reed bands, temperance reed bands, drum and fife bands.

New Zealand, too, has its bands; and American bands have, of course, long been

\* We append the following from *Wright and Round's Brass Band News*:—

*Batley (a Circular).*

DEAR SIR,—Owing to the fire which occurred on January 16th, all the property belonging to the Batley Temperance Brass Band, with the exception of nine small instruments, has been totally destroyed. Fellow-bandsmen, townsmen, and friends, we are only working men and lads, and our loss is considerably over £340, through no fault of ours. We tried to save all we could, but the flames and smoke were too much for us. We appeal to you to give us a little help; however little, it will be thankfully acknowledged. We stand in need, and we know we shall not appeal in vain. Help us, please!

On behalf of the Band,

E. REGAN, Sec.

J. SMITH, Treas.

making things "hum" in the New World. America, like England, has papers specially devoted to brass band news; but apparently the United States are still open to receive bandsmen, for the *Liverpool Brass Band News* reports from a correspondent at the "Talbot Mills," North Billerica, Mass., U.S.A., that there is work at the mills for good trombone, bass, euphonium, or clarinet players, and competent teachers and leaders.

### BAND ASSOCIATIONS.

It is obvious from our enumeration of the different kinds of bands that the circumstances and motives which have called them into existence are of infinite variety. But that bands have much in common—questions of organisation, discipline, contests—is shown by the increasing tendency in favour of Brass Band Associations. The South Wales and Monmouthshire Association, for example, recently held its first annual meeting, and reported a membership of 641, incorporating 26 bands. The annual subscription to the Association is sixpence. Possibly it is only a matter of time before a band, in order to possess a status, will find itself compelled to be enrolled in an Association, and the Associations themselves be kept in touch with one another by a central executive, elected on a popular basis. But there are many difficulties to be surmounted first, as a writer from Sheffield recognises, when he says: "A Sheffield and District Band Association? It ad be a good thing, does theau think? Ah, lad, theau doesn't noa Sheffield bandsmen as I do, or theau would talk different toke abart associating wi' other bands; they can't associate wi' their sel, no, not one of them."

### ORGANISATION.

The formation and training of a band require not merely technical knowledge and skill, but much tact and electrical sympathy with the members, and through them with the people of the district. That a very great deal rests upon the shoulders of the leader is evidenced by the care with which a new leader is chosen by a band. In many instances he is a prize-winner of no mean order. Financial difficulties are, as ever, the first to present themselves; instruments must be bought, and scarcely second in importance, the uniform. The latter will probably provoke more discussion than the former, and in some cases the bandsmen must content themselves at the outset with second-hand articles. The former may be had on payment of a suitable deposit, doubtless supplemented by reasonable security. But even so a considerable sum of money has to be raised. First, there are the subscriptions of the members themselves; secondly, the money gleaned from subscribers,—and the speedy formation of a subscription list is a matter of great importance. In addition to this, in some places, where it is found practicable, a house-to-house visitation is undertaken by the members. It is quite possible that in these financial questions powerful Associations might be of great assistance to young bands in many ways. The development of an *esprit de corps* in the band is a matter of time, but for success in the long run it is of prime necessity. The possibility of developing it depends largely upon the men who are first enrolled, but it is more likely to be of early growth where the members start with a common bond, whether of occupation or religious motive. The uniform is a most valuable help, but the main point is how far can the leader by his musical knowledge and skill, his choice of pieces, his instant presentation of the objects to be attained,—

money, glory, technical skill, and artistic ideals,—weld the members into an organisation, having identity of purpose and harmony in execution. And the means to the end—*practice*. How often can he induce the members to practise in the practice-room and at home? On that everything hangs, and as one reads a brass band journal one sees in how many bands the difficulties are almost insurmountable. Much feeling is excited when a player, who has become one of the ornaments and prize-winners of his own band, is led by various inducements to devote his talents to some more famous company. As every year contests and valuable money-prizes are being multiplied, the whole question of

### PROFESSIONALISM

is becoming more prominent. There are clearly two sides to the matter. Professionalism means a premium to the "crack" bands, but increasing difficulties to these which are less known to fame; probably greater excellence, but it may be less spontaneity and enthusiasm, higher and more certain rewards for those who can win distinction, but perhaps less general and less local interest in the doings of the members of smaller bands. It may not be very imprudent to prophesy that the great tide of progress which is sweeping bands, like all the world besides on with it, will cause everything to be subservient to increased excellence in playing, but that there will be ample opportunity for the less famous bands in the smaller contests, in which the money-prizes are not sufficiently great to attract the "crack" bands. A remarkable instance of a career being opened up is given in the excellent paper from which we have already more than once quoted. The case is that of John Paley, who, after winning laurels as a cornet-player from the age of seven, became solo cornet in the Champion Black Dike Mills Band, and was offered, before he was seventeen years of age, the position of solo cornet-player in the Royal Horse Guards (Blue).

The great object which all bands have before them is to win prizes at

### THE CONTESTS.

The best known of these probably are the contests at Belle Vue, Manchester, although there are others at which the money-prizes are higher. Next Easter Monday £120 in cash prizes will be awarded in a contest at Clough Hall, Kildgrove, Staffs. The first prize is £30, and the seventh, £8; the entrance fee, 10s. 6d. Notice is usually given many months beforehand, that bands may have full opportunity of practising the test piece, which is often one of H. Round's well-known arrangements. The following selected list will give an idea of the pieces set and the prizes offered at these contests:—

PLACE.	TEST PIECE.	PRIZE.	DATE.
Colne.	"Il Guiremento" (Wright & Round).	£67.	April 16.
Blackrod.	"Merry Changes" (Wright & Round).	£35, 10s.	April 16.
Shildon.	"Bohemian Girl" (H. Round).	£33.	April 18.
Horwich.	"The Don" (H. Round).	£25.	May 7.
West Stanley.	"Joan of Arc"	£100.	June 6.

There are often contests for single instruments (cornet or euphonium), duets, quartets (two cornets, tenor horn, euphonium), and so on. The name of the judge, too, is usually announced, and thereby confidence in the contest established. Those judges who are not acting on the occasion are often called in by competing bands to criticise their playing some time



before the contest comes off, for a stipulated fee. Thus a profession grows up.

Contests, however, are by no means the only objects, as everybody knows, for which bands exist. There is scarcely a public function of any kind at which there is not a band to dispense sweet harmonies.

As one looks through the record of a month's work, one sees social gatherings of all kinds—teas, suppers, dances, cricket or football matches, presentations, festivals, demonstrations, camp meetings, anniversaries. It would seem as if nothing human were complete without a band, for this week a band has to play at a marriage and next at a funeral. At Christmas time the bands turn out in great force to go the round of their subscribers; and we hear that in spite of the intense cold last Christmas, some bands played before the houses of over a hundred honorary members, notwithstanding benumbed fingers and frozen valves. Not that it was all hardship, for everywhere they found "wayside inns" in the homes of the subscribers. At Denby Dale, for example, the bandmen were regaled at 4.30 A.M. with stew, bread and cheese, and beer at the village butcher's, and this has happened every Christmastide for thirty years.

#### CONCERTS

are constantly given by the bands. Recently the Kingston Mills Band gave two sacred concerts on Sunday in the Public Hall at Warrington to large audiences. The character of the performance may be judged from the following items:—

Mendelssohn's "War March of the Priests;" Euphonium Solo, "There is a Green Hill Far Away;" Cornet Solo, "The Lost Chord;" "Rossini" (H. Round); Handel's "Hallelujah Chorus;" Haydn's "The Heavens are Telling;" "Das Nachtlager in Granada."

The no less famous Black Dike Mills Band was the centre of interest in Hull the other day. They were engaged by the Medical Charities Committee to give five concerts at Hengler's Circus on Saturday, Sunday, and Monday. The bands of Hull, numbering 125 performers, escorted them from the Pier to the Circus. It is not, perhaps, known to every one that brass bands fulfil many engagements, and indeed give many concerts for no fee whatever, but purely in aid of some charity. The Amalgamated Society of Railway Servants' Band, a short time ago, made a successful effort on behalf of the widows and orphans of the lightermen who, our readers may remember, were drowned in the Humber. Benefit concerts for nursing societies, soup kitchens, infirmaries, hospitals, are almost too numerous to be chronicled.

But reward comes at the end of the year, when the band, its honorary members, its friends have their annual supper, with recitations, songs, selections from the band's most successful pieces, toasts, and dancing to finish the evening. The remembrance of the supper abides through the fortnight's relaxation which follows. Soon after New Year practice must begin for the summer engagements and the summer contests.

There are many wide questions connected with these bands,—the influence on the members, on their home-life, on the life of the neighbourhood,—which we must leave to be answered in some future number by those whose knowledge of bandmen and bands is more extensive than our own.

By command of the Queen of Holland, Mons. Joseph Hollman played at the Hague on the 26th ult., and was warmly complimented by Her Majesty for his brilliant playing.

## Joseph Barnby.

**M**R. JOSEPH BARNBY, whom our representative had the pleasure of interviewing on Monday, February 15, is a very amiable and pleasant man, possessing wonderful musical ability, which manifested itself at the very early age of seven years, when he became a chorister at York Minster. Mr. Barnby was born at York in 1838, so that he is now fifty-four years old. At sixteen he became a student at the Royal Academy of Music, and succeeded to the post of organist at the Church of St. Andrews, Wells Street, in 1862. Two years afterwards he started the celebrated "Barnby's Choir," which has deservedly added much to his fame, and done excellent service in the musical world. In 1866 Mr. Barnby conducted the Oratorio Concerts, at which were produced many important works, chief among which were Bach's "Christmas Oratorio," "St. John Passion," Handel's "Jephtha," "Theodora," and "Belshazzar." Mr. Barnby, in 1871, gave up the post of organist of St. Andrew's for the same position at St. Anne's, Soho, and about this time he commenced the series of Orchestral Church services, which are now so popular, by a memorable performance of Bach's "Passion" at Westminster Abbey. It was during the year 1871 that he succeeded Charles Gounod as conductor of the Royal Albert Hall Choral Society, now styled the Royal Choral Society. Five years later he was appointed precentor and director of musical instruction at Eton College, which appointment he has held up to the present date.

When Mr. Barnby first conceived the idea to get together a numerous chorus of amateurs, he communicated the idea to several of his friends, and to Sir Julius Benedict, who strongly advised him against it, having himself failed on various occasions. But Sir Julius Benedict, undoubtedly a clever man, and an excellent musician, lacked the essential quality for organising and guiding an amateur chorus, a firm will. Hence it was that where Sir Julius Benedict failed Mr. Barnby succeeded. So evident was this at the first concert, that both Benedict and Sims Reeves rushed up to Mr. Barnby and congratulated him on what his skill and perseverance had achieved. At these oratorio concerts was introduced into England the "diapason normal," and a complete set of wind instruments of the required pitch was bought, and an organ built in St. James's Hall to the French pitch. The marvellous success attending the first few performances of Bach's "St. Matthew Passion," with Stockhausen as the Christus, suggested the feasibility of giving this work in Westminster Abbey as an integral portion of a Lenten service. But deans and chapters had to be reckoned with, and who so conservative as these? Nevertheless, the scheme laid before Dean Stanley met with no opposition; nay, even with some encouragement. In the end this great work was performed, and Westminster Abbey was the scene of the first introduction of the Lenten Passion services, which have now become so general.

Mr. Barnby's services have been in requisition on several public and historical occasions. He composed an ode for solo, chorus, and orchestra on the occasion of the first visit of the Shah of Persia, with Tietjens as the soloist, and he conducted the State performances at Albert Hall; also the State performance in the

same hall on the occasion of the visit of the Czar to England. He composed an "Ode of Welcome," for voices alone, on the first public reception of the Prince of Wales after his return from India; conducted at the State opening of the Fisheries Exhibition, and of the Victoria Hall, by Her Majesty; the opening of the Colonial Exhibition, also by the Queen, and the second State reception of the Shah two or three years ago; and at the special request of the Prince of Wales he composed the anthem for the wedding of the Duke and Duchess of Fife.

Among Mr. Barnby's well-known compositions may be mentioned the motet, "King all Glorious," for soli, orchestra, and chorus; the oratorio, "Rebekah"; the cantata, "The Lord is King." Apart from these larger works Mr. Barnby has also composed a large number of anthems, services, hymns, part-songs, and trios. Every admirer of Church music is familiar with Mr. Barnby's Service in E, the favourite service of Charles Kingsley, who, whilst Canon of Chester, always had it performed for the benefit of any distinguished visitors who might happen to be attending. A friendship and reciprocated admiration existed between the canon and the composer, fostered by their mutual love of music.

Mr. Barnby, as we have before stated, occupies the position of precentor and director of musical instruction at Eton. That he has been successful in teaching the Eton boys is evident from the fact that he presented works, such as "Judas Maccabeus," performed—solos, orchestra, and chorus—entirely by Eton boys.

The advantage of having a musician of Mr. Barnby's experience and attainments to develop the musical taste in the school is sufficiently obvious without further comment. Mr. Barnby presents the semi-clerical appearance exhibited by all Eton masters, by virtue of the regulation white tie, otherwise his good-natured face and his vigorous figure need no description, being so well known to all lovers of music. Practical and clever in private life, Mr. Barnby had the good fortune to secure a wife both very attractive and amiable, and highly educated. Mrs. Barnby is a daughter of Lieutenant-Colonel J. W. Silverthorne, Justice of the Peace and Deputy-Lieutenant of the county of Sussex. Mr. Barnby is the proud possessor of three lovely children—two boys and one girl (the portrait of the latter, a very pretty child, has recently appeared in the *Ladies' Pictorial*), who reflect the *bonhomie* of their father, and their mother's charm of manner and beauty of features. And if a pure conscience, a number of devoted friends, a good wife and handsome children, must make a man happy in his public and his private life, then indeed can there be no doubt that Mr. Joseph Barnby is one of the happy men of this world.

During the twenty years odd of the Royal Choral Society's existence, which takes its name from the concert hall at Kensington Gore, it has done valuable service to the cause of musical art, and Mr. Joseph Barnby, to whose care and judicious direction much of the success attendant upon the performances is due, may well be content with the fruits of his endeavours. Many fine works have been produced, for the first time in London, by the Royal Choral Society, and the prestige attaching to it has been deservedly gained. In stating that the choir sings as well as ever, that their intonation is at all times irreproachable, and that the light and shade is well marked in all the choral numbers, sufficient is said to prove that the Royal Choral Society maintains its reputation.

## Bandmasters of the British Army.

### A. Williams, Mus. Bac. Oxon., Marine Artillery.

**M**R. A. WILLIAMS, the subject of our biographical sketch, was born at Newport, Mon., in 1864. He joined the 61st Depôt (now the 2nd Battalion, Gloucester) Regiment at Bristol in 1878. The commandant, Colonel Lynder-Bell, took a fancy to him, and bought him a flute, on which instrument he soon made such progress that the colonel asked if he felt competent to organise a fife band. Young Williams undertook to do so, the instruments were procured, and in six months' time they had a very fair show.

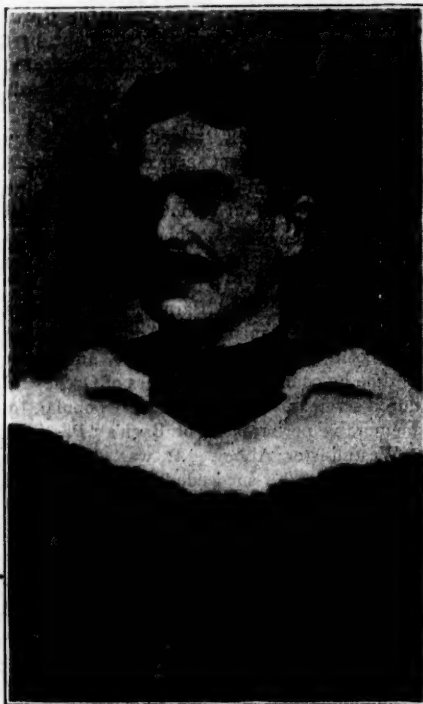
In September 1879 he was drafted out to Malta to serve with the colours. He there joined the band as a cornet-player, and proceeded the following year to India with the regiment, and thence on to Afghanistan. Here he became the euphonium-player of the regiment, and it was owing to his excellent performance that the then bandmaster (Herr Barthmann) thought to push him on by giving him instruction in harmony and the general construction of military bands.

He soon made such progress in harmony that he was able to arrange and compose with considerable facility after about six months' study and instruction. At the Military Exhibition held at Poona in 1884 he distinguished himself by carrying off both the first and second prizes for musical composition and arrangement. Beethoven's well-known song "Adelaide" was his most admired arrangement on this occasion.

His success so pleased the officers of the 61st Battalion that they at once promoted him, and in December 1885 he left India for Kneller Hall, there to undergo the usual course of instruction for bandmastership. While there, his success at composition, and ability in imparting instruction therein to others, soon brought him into notice, and he was speedily raised to the senior form. During his stay at Kneller Hall, his overture, "Heloise and Abelard," was published, and attracted considerable notice.

In the summer of 1887 Lord Downe selected him as bandmaster of the 10th Hussars, which appointment he took up in January 1888. Proceeding to York with the 10th Hussars, he soon made good bands, both string and military. His "Processional March," dedicated to the late Prince Albert Victor, and played by all the garrison bands, was much admired and highly praised by the musical authorities in the North of England. His numerous shorter compositions, polkas and waltzes, were also always well received; and on leaving York, his "Farewell Ecclesiastical March," with its thoroughly church flavour and solid contrapuntal workmanship, met with every token of approbation.

During their stay in the North of England his military band acquired widespread fame. When once they had played anywhere they were always asked to come again the following year; and for two consecutive summers they



AGED 28, IN ROBES AS MUS. BAC.

In November 1890 he was one of the successful three who passed the examination for the directorship of Kneller Hall. He has now just been selected to succeed Mr. Winterbottom as bandmaster of the Marine Artillery at Portsmouth, and takes up his duties there on 1st April 1892.

Last November he proceeded Mus. Bac. at the University of Oxford, and is the only English bandmaster who has ever done so.

Among his compositions, we may mention the following: Overtures—"Heloise," Overture in "C," "Proserpine et Plutus"; Valses—"Love's Greeting," "Toujours à toi," "Dryope"; Polka—"En Route"; Grand Marches—"Processional," "Ecclesiastical." Several church voluntaries, dozens of quick marches, etc., a popular arrangement of "Adelaide," a Rhapsody of Liszt's, Overture to "Norma," and many other works.

For his exercise at Oxford he did Psalm xxx., containing, among other numbers, a much admired aria for tenor voice. In addition to the customary fugues, etc., he also composed a canon, five in one, consequent by contra motion, and then after about eighty bars of this, the whole canon comes by inversion.

Altogether Mr. Williams' career so far has been exceptionally brilliant, and promises well for the future. As he is yet a young man, we may hope to hear something further of him.

MISS MARY GREEN HENSHAW, the present holder of the Liszt Scholarship (R.A.M.), will at Easter have completed her two years' study under Professor Klindworth, at Berlin, but by arrangement with the trustees will remain with him until October. This valuable Scholarship will be competed for on April 8. Entitling the successful candidate to three years' free instruction at the Academy, and after that to a yearly sum of about £80 for two years to assist him or her in acquiring musical experience on the Continent, the prize may be spoken of as the most valuable at the disposal of the Tenterden Street Institution. The Scholarships, for the Liszt and Walter Bache Scholarships have been incorporated, are awarded for composition or pianoforte playing, or, if the candidate wishes, for both. Candidates may be of either sex or any nationality, and must be not less than fourteen or more than twenty years of age. The Liszt Scholarship was founded by subscription on the occasion of Liszt's visit to London in 1886, so that Miss Henshaw is the first holder.



AS LANCE-CORPORAL 61ST.

AGED 21, TAKEN WHEN STUDENT AT KNELLER HALL.

went into the West of England and South Wales, for eight and ten days respectively, fulfilling many engagements which had hitherto been considered the exclusive property of the Guards.



## Music in our Public Libraries.

THE question of providing music in public libraries, to which prominence was given in the March number of this *Magazine*, is one which may be said to have only recently commanded any attention from the public generally; and though it has from time to time in the past been forced upon the notice of librarians and their committees, it cannot be claimed that much progress has been made. With perhaps a dozen notable exceptions, the 240 public libraries of Britain have almost entirely ignored its claims to representation, either in reference or lending departments, not only as regards works of music, but also works *on* music. It is quite a common thing to find libraries of fair size with nothing concerning music in their catalogues save such books as may have filtered in with a series, say Weale's, though, mayhap, one or two random donations or purchases have made the library also the lucky possessor of some volumes of musical gossip. Again, the history of music may only be represented by Busby's condensation of Burney and Hawkins, and theory by a tonic sol-fa instructor; while practical music is evidently supposed to be sufficiently met by the presence of Sam Cowell's comic songs and *Hymns Ancient and Modern*! Though it must be deplored that so much apathy has been manifested in the past, it should be remembered that libraries had some reason for excluding music on grounds apart from utter ignorance of the subject. The first questions which confront a library committee in the consideration of this matter are the somewhat formidable ones, "What will it cost?" and "What ought it to comprise?" There is really no limit in either case to what could be expended or added, and this, coupled with the undoubted fact that music is deliberately kept out of libraries because not reckoned as *literature*, gives a reason for much of the indifference surrounding the question. We must pause here to make the remark that the principle underlying the custom of regarding music as being outside what is considered literature is wholly inconsistent and wrong, because, if carried to its logical conclusion, picture-books like those of Hogarth and Gillray should be put out of the pale, and architectural, mathematical, and numerous other works, ought to be regarded as apparatus, and not as contributions to literature. It is difficult to understand, therefore, why many important libraries should possess large collections of books on painting, architecture, sculpture, and engraving, while music is, as before shown, merely present by accident. Turning to the question of cost, however, gives some force to the contention that music, if largely added, might starve popular and perhaps more important departments of the library. Public libraries are maintained by a *limited rate*, and are, as often as not, only able to keep pace with the best of current publications, so that to many of the smaller ones a large annual expenditure on account of music and its literature would be a serious matter. But that is scarcely a reason why, from the very foundation of a library, the subject of music should not be considered as worthy of notice as any other art or science. No amount of argument can save a public library of twenty years' standing, which has no musical works worth mention, from the reproach

of neglecting an art of universal interest, and for which musically-inclined ratepayers are perfectly entitled to demand the recognition which is accorded painting and sculpture without demur. Perhaps, to some extent, the "musically-inclined" ratepayer, whose possible existence we have indicated, may be himself largely to blame for not pressing his claims with more pertinacity; but even then librarians, who are supposed to know, or be on speaking terms with everything, ought not to await prompting before making an adequate provision of books on such an important subject. It would be very lamentable indeed if in public libraries demand should always be regarded as regulating the supply; and the absence of the Bible or Scott's *Ivanhoe* would certainly not be held justifiable on any such grounds. There is considerable importance attaching to the matter of supply, however, on other grounds, principally as regards what to get and where to stop; and though this article indicates in a general way what we consider should form part of a popular musical library, the possibilities in the direction of extension are practically endless. But even our modest list is gigantic beside some of the entries which figure in the catalogues of many very large libraries, and we trust it may to some extent serve as a protest against the scurvy treatment meted out to musical art as a sort of custom of the library profession.

There are several points connected with the actual formation of a popular musical library to which attention might be drawn. In the first place, it is rather an important matter deciding what shall find acceptance and what shall not. As is well known, the most popular music is not necessarily the best; while, on the other hand, the majority of public library users are drawn from the classes possessing the least knowledge of the art; so that it would seem to follow as an inevitable corollary that musical libraries should consist chiefly of "variety" songs and of the love-lorn or pathetic ballads which many amateurs adore, and professionals are hired to advertise. Fortunately for the future of musical culture, the *form* in which such efforts of genius are produced renders them quite unsuitable for the purpose of the public library, and it may be said generally that "sheet" music is not admissible on any account, because of its expense, usually ephemeral nature, and the difficulty of efficiently preserving it. Other difficulties arise when the question of duplicating is approached, and this again becomes complicated by the consideration of supplying tonic sol-fa editions of many works. There are other points connected with the question to which attention might be drawn, but we believe the whole of those raised concerning quality of supply, sheet music, duplicates, and tonic sol-fa copies, might fitly be postponed till every public library has a select musical section consisting of high-class and useful works. Then will be the time, as demands arise, to consider these questions, and then would be the time to allow admirers of "singing saloon" music to voice their wants. In the meantime the principal thing is to get music represented at all in the 240 public libraries which exist; and to this end we should strongly advocate a combined effort on the part of the readers of the *Magazine* throughout Britain to keep the claims of music continually before local library committees, by proposing books on music for addition till the necessity for their presence is recognised. Every library has a proposition book in which any reader can enter the works he should like to have added to the collection; and it goes without saying that a widespread and judicious use of this privilege would result in immediate

attention being given to the matter all over the country. It is only necessary to show that a provision of music would be appreciated by the readers of a library to have committees striving with each other to be first in the race.

Having said so much about the question at large, it remains simply to offer a few remarks on the following list of works, which is suggested as a possible foundation for collections in free libraries. By adding works of music from time to time, and so gradually building up a most important section, libraries need not be crippled in the slightest degree, while, by rendering the collections more complete, many hundreds of readers would be served and induced to take an interest in the institution. The whole of the works in this list could be purchased for £130, while the selection indicated by asterisks might be bought for £67. Nearly every music publisher will give discounts ranging from 20 to 33 per cent., and many of the historical treatises can be got for half price, second-hand. The moderate expenditure of 40s. monthly would enable any library which has neglected music and its literature to equip itself with the smaller selection in less than three years; while a selection to suit most of the pressing demands for practical music might be got for an outlay of £25. Many libraries have neglected to provide even text-books of music and its history, and although this list is primarily intended for such, there seems no reason why the literature of music should not be included as part of the general library which ought to be procured out of the ordinary book fund. In such case the sum required for an adequate supply of practical music (not books *on* music) would only be, as regards the full list, £93, and, as regards the smaller one, £53. This ought to be considered as an important part of the question as it affects cost. It is not claimed for this list that it is either complete or thoroughly representative, and readers are cordially invited to suggest additions or alterations of any kind. It should be stated, however, that as only the needs of a popular library were under consideration, many important German, French, and Italian works have purposely been omitted. So, too, with many composers of note, whose works can be had in various editions. Only cheap copies are mentioned, and these are not always distinguished for good quality of paper; and it ought to be said that paper boards or simple covers is all the binding which many of them have. Bound copies of many operas, oratorios, etc., can be got at an increase of from 1s. to 4s. per volume. Other notes on the list will be found under the various heads of the classification, and it only remains to commend it to the serious attention of library committees, librarians, and those musically-inclined readers and ratepayers whose province it ought to be to make further neglect of the "divine art" an impossibility.

### LIST OF MUSICAL WORKS PROPOSED FOR PUBLIC LIBRARIES.

#### GENERAL MUSICAL LITERATURE.

- R \* Grove, Dictionary of Music and Musicians. 1879-90. 5 vols. . . . . £4 15 0
- Mathews, Pronouncing Dictionary of Music (American). . . . . 0 5 0
- R Mendel-Reissmann, Musikalisches Conversations-Lexikon. 1870-79. etc. German work of much value. Price about . . . . . 5 0 0
- R Moore, Encyclopedia of Music (Boston, U.S.). . . . . 0 15 0
- Schuberth, Musical Handbook (American). . . . . 0 5 0
- Hamilton, Dictionary of Musical Terms (Cocks). . . . . 0 1 0
- \* Hiles, Dictionary of Terms (late Brewer). . . . . 0 1 0
- \* Niecks, Concise Dictionary (Augener). . . . . 0 2 6
- R \* Stainer-Barrett, Dictionary of Musical Terms (Novello). . . . . 0 7 6
- \* Stainer-Barrett, Dictionary of Musical Terms (condensed). . . . . 0 1 6



## HISTORY, BIOGRAPHY, CRITICISM, ETC.

- R Burney, General History. 1776-89. 4 vols. £2 10s. upwards
- Chappell, History. Vol. I., all published (Chappell). £0 15 0
- Hawkins, History. 2 vols. Novello's reprint. 1 1 0
- Hogarth (G.), Musical History, etc. 1838. 2 vols. 0 5 0
- Hogarth (G.), Memoirs of the Musical Drama. 1838. 2 vols. (Also edition published by Cocks & Co. 2 vols. 8s.). 0 7 6
- Hullah, Modern Music (Longman). 0 8 6
- Do. Transition Period of Musical History (Longman). 0 10 6
- Macfarren (Sir G.), Musical History (Black). 0 6 0
- Hunt, Concise History (Bell). 0 3 6
- Matthew, Popular History (Greyell). 10s. 6d. or 5 0
- Naumann, History (Cassell). 2 vols. 1 11 6
- North (R.), Memoirs of Musick. 1846. 0 5 0
- Parke, Musical Memoirs, 1784-1830. 1830. 2 vols. 0 7 6
- Ritter, Student's History (Reeves). 0 7 6
- Do. Music in England do. 0 7 6
- Do. Music in America do. 0 5 0
- Rockstro, General History (Low). 0 14 0
- Rowbotham, History. (Early Periods only.) (Paul.) 3 vols. 2 14 0
- Schüller, History. 1865. 0 2 6
- R Clement's "Dictionnaire Lyrique," 1869, and Supplements, is a useful work to have in reference libraries for its operatic history.
- Great Musicians Series:—Biographies of Bach, Beethoven, Handel, etc. (Low) (total say 36s.), each 0 3 0
- Baptie, Musical Biography (Morley). 0 3 0
- Barrett, English Glee and Madrigal Writers (Longman). 0 5 0
- R Brown, Biographical Dictionary. 1886. 0 10 6
- Crowest, Great Tone Poets (Bentley). 0 6 0
- R Fétis-Pougin, Biographie Universelle. Paris 1862. 8 vols.; and 1878-80. 2 vols. Cost £3. 10s. to 5 0 0
- "Tytler" (S.), Musical Composers (Bentley). 0 3 6
- Avison (C.), Musical Expression. 1752. etc. 3s. 6d. to 5 0
- Chorley, Modern German Music. 1854. 2 vols. 0 7 6
- Chorley, Musical Recollections. 1862. 2 vols. 0 6 0
- Chorley, National Music of the World (Low). 0 8 6
- Crowest, Musical Anecdotes. 1878. 2 vols. 1s. for 7 6
- Ella, Musical Sketches (Reeves). 1878. 0 5 0
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- Lunn (H. C.), Musings of a Musician (Cocks). 0 2 0
- Pauer, Beautiful in Music (Novello, mus. prim.). 0 1 6
- Schumann, Music and Musicians (Reeves). 2 vols. 0 17 0

[Biographies of individual musicians like Beethoven, Berlioz, Handel, Haydn, Mozart, Chopin, Mendelssohn, Cherubini, Balfe, etc., are plentiful, and there is a fairly complete list of them in Sonnenschein's "Best Books,".]

## THEORY: RUDIMENTS, HARMONY, COMPOSITION, ETC.

- Banister, Text-book of Music (Bell). £0 5 0
- Callcott (J. W.), Grammar of Music, prim. 0 2 0
- Cummings, Rudiments (Novello, mus. prim.). 0 1 6
- Currie, First Musical Grammar (Oliver & Boyd). 0 1 0
- Curwen, Tonic Sol-fa (Novello, mus. prim.). 0 1 6
- Curwen, Musical Theory (Curwen). 0 3 6
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- Hullah, Musical Grammar (Longman). 0 3 0
- Lobe (J. C.), Catechism of Music (Augener, 9178). 0 2 0
- Troutbeck-Dale, Music Primer (Clarendon Press). 0 1 6
- Curwen, How to Observe Harmony (Curwen). 0 2 0
- Dana (W. H.), Practical Harmony (American), about 0 7 6
- Davenport, Harmony and Counterpoint (Longman). 0 2 6
- Day, Treatise on Harmony (Harrison). 1885. 0 10 6

- Goss, Harmony, ed. by Lott (Ashdown). £0 3 0
- Macfarren, Rudiments of Harmony (Cramer). 0 5 0
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- Oakey, Text-book of Harmony (Curwen). 0 3 0
- Prout, Harmony (Augener). 0 5 0
- Richter, Manual of Harmony (Reeves) (or Cramer, ss.). 0 7 6
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- Bridge (J. F.), Counterpoint (Novello, mus. prim.). 0 2 6
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- Higgs, Fugue (Novello, mus. prim.). 0 2 6
- Hiles, Part-writing. 1884. 0 2 6
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- Ouseley, Musical Form (Clar. Press.). 0 10 0
- Pauer, Musical Forms (Novello, mus. prim.). 0 2 6
- Prescott (O. L.), Form of Design in Music. 0 2 6
- Helmholtz, Sensations of Tone as a Physiological Basis for the Theory of Music. 1885. 1 8 0
- Stone, Scientific Basis of Music (Novello). 0 1 6
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NOTES.—The works marked "R" are only suitable for reference libraries. The \* denotes works which might have preference in making a selection for a new library. The publishers' names follow the title in each case, and where numbers are also given, these denote the distinguishing numbers adopted by Peters, Augener, and Litolf in their catalogues. It ought to be borne in mind that good editions of the classical composers for church, stage, orchestra, pianoforte, and violin can often be bought very cheaply, second-hand, from such firms as Reeves, Fleet Street, London; Liepmannsohn, Philipp, and Koehler, of Berlin; Baer, of Frankfurt-on-Maine; Gründel or List & Francke, of Leipzig; Rosenthal, of Munich; besides other firms in Paris and the British provinces. Music for combinations of instruments, like violin and pianoforte, pianoforte duet, flute and piano, etc. etc., has been omitted. There is no limit to what could be provided in the way of "arrangements" and general chamber music, and here it might be emphatically asserted that the demand should lead to the supply.

The selection given under "Church Music" is very small, having regard to the importance of the class, but the reason is that neither in psalmody, hymnology, nor music for the service have we a collection either representative or comprehensive. Denominational psalm and hymn books ought to be avoided. Part is included because of the historical value of the notes. Secular vocal music is also meagre in respect of collections. A good national anthology is one of the pressing needs of the day; none of those recently published, save Wood's *Songs of Scotland*, being either complete or scholarly. A collection of the folk-songs and ballads of Great Britain and Ireland, down to the end of last century, or even fifty years later, carefully edited and annotated as regards both text and music, would be a godsend to librarians, who are continually exposed to inquiries which only a perfect acquaintance with the labours of Bunting, Chappell, Thomson, Johnson, Jones, Smith, and other collectors of national music could satisfy. It is, perhaps, to be regretted on many grounds, that living British composers of great reputation do not make the practice more general of collecting their songs for publication. No library would be justified in purchasing single songs for two shillings each in sheets, because, even when bound, such collections would merely be fragmentary. The adoption of the Continental method of issuing six, twelve, or more songs in an album would be a decided advantage. As regards such technical points as "fingering" of piano music, and relative value of British and foreign editions of standard works, it is no part of our business to decide. It must be freely admitted, however, that the superiority of many of the French and German instruction books for various instruments is seldom questioned, and it remains but to add that very many excellent handbooks of this kind have reluctantly been omitted, because translations do not as yet exist.

JAMES D. BROWN.

[From the letters published in our last issue it appears that the chief difficulties to contend with in forming a musical department to libraries are (1) Indifference, (2) Lack of funds. The former is the more serious trouble. Good music is nearly as necessary as good literature; on the masses it has, perhaps, more influence, for many can appreciate music who are not able to appreciate good literature, therefore as an educating and elevating influence we may count more largely on music. As in Great Britain there are 240 Free Libraries, these might form a network of good to the nation, feeding the land as the capillaries do our bodies. And every library which provides elevating and ennobling influences for the people is a national benefactor.

In the cases where a library does possess music it is always appreciated. Most libraries possess some music, very few have any considerable selection. In forming a musical section a guide is indispensable, as for any other section; indiscriminate buying is useless. One should aim at (1) meeting demands, and (2) at the same time educating people up to a higher standard.

Librarians seem mostly in favour of the movement, but when money is limited music generally goes to the wall. We think that even when supplies are limited a certain proportion should be spent on music, considering how important an item it is of general culture, pleasure, and interest. With the aid of such an excellent catalogue as that compiled by Mr. Brown there should be no difficulty in forming a music section, provided funds are forthcoming. Of course it is not necessary to start with the whole list, *ca va sans dire*, but the more the merrier.—ED.]

## Music Study Abroad.

A STORY.

BY ALEXANDER M'ARTHUR.

## CHAPTER VI.

EARLY in June, one extremely warm day, Freddy was returning along Ormonde Quay with his father from the Law Courts. The Liffey, famous for its perfume, was that day unusually gracious in distributing its favours, and neither father nor son seemed in the best of spirits; for till one has once smelled the Liffey at low tide, his powers of endurance have not been fully tested. They were walking moodily and silently when, all at once, a gentleman passing by saluted Mr. Bourke, and then stopped and said blandly—

"I daresay, Mr. Bourke, I am personally unknown to you, but I am glad to find this opportunity of presenting myself. I am Mr. Lawrence of the *Irish*—", and he mentioned the name of a paper that made Freddy's heart stand still.

"Oh," thought the boy dismally, "here it is again. I am going to be found out, and all my hopes will be dashed."

"Ah," said Mr. Bourke courteously, "I am very glad to meet you; can I do anything for you, perhaps, Mr. Lawrence?"

"Oh, no," said the other laughing good-humouredly; "only I thought that, on account of our little business together, I might as well declare myself."

Freddy almost fainted as he heard. Visions of having to return the money he had received came before his eyes, and he listened in an agony to his father's answer.

"Our what?" asked Mr. Bourke, puzzled.

"Why our little business, to be sure. I hope you are satisfied with your cheques, but it is really all the paper can afford. Of course we are very honoured by having a lawyer of your standing to write for us."

"Why, sir," said Mr. Bourke quickly, "what do you mean? I write for you! you must be dreaming—I never wrote for a paper in my life;" and as Mr. Bourke spoke he seemed to lose his temper, for he was one of those men that invariably did that when puzzled, and just at that moment he was puzzled.

"Oh," said Mr. Lawrence, patronisingly and reassuringly, "there is really no need to hide the matter. I am perfectly aware you don't want the thing made public, and I am very careful to keep it dark in the office, but still I am the editor."

Mr. Bourke lost his temper completely.

"Well, sir, if you are sober, let me tell you I am not fond of practical jokes. I have never written and never shall for your paper; allow me to wish you good evening."

The editor stood for a moment bewildered, then he said, hotly, "Well, Mr. Bourke, I am sober, but I am very much afraid you are not."

Mr. Bourke waved his hand, and went on, "When you are fit to be spoken to, sir," he replied angrily, "you will either apologise, or else I shall have the pleasure of thrashing you."

Before Mr. Lawrence could reply he found himself alone, and for a moment the poor man doubted his senses. In the best of good nature he had gone up to speak to one of his contributors,—and here he was standing in the street abused and threatened with a thrashing!

He sighed and went on. "After all," he thought



philosophically, "these Irish lawyers are really not to be touched with the tongs, nor even looked at,—for they are wasps, real wasps, every one of them. If it wasn't that the fellow is really such an acquisition to the paper—why, I would take the worth of a shindy out of him."

Mr. Bourke meanwhile went along with Freddy, reiterating loudly his contempt. "Write for his paper, indeed—a papist rag like it; why the fellow is drunk, or a lunatic—he must be a lunatic!"

"Yes, yes, papa," said Freddy, feeling desperate.

From that day out Mr. Bourke never let an opportunity slip of denouncing Mr. Lawrence as a lunatic, and Freddy spent a bad few days. Then the cheques still continued to arrive; the incident was forgotten, and only now and then came up like a nightmare to make Freddy writhe at night in his dreams.

The summer passed, and Freddy was improving daily in his music. Now and again Mr. Bourke hurt his son's feelings severely by calling him "Miss Bourke," on finding him at the piano—an occupation which the lawyer considered was only fit for a girl. But otherwise things went along smoothly. In a bag, safely hidden amongst papers in his desk, Freddy had twenty-five sovereigns; and he was only waiting for another ten or twenty to make a clean bolt—a step he contemplated as possible at Christmas time.

However, fate was about to help him in a way he little dreamed of; for Freddy knew that when the time came for him to elope it would be a troublesome and dangerous time for him, Mr. Bourke being a man who stood no thwarting of his wishes.

The few words Liszt had spoken to the boy at Weimar about religion had made an impression on him that he only knew of later, or rather realised. Brought up—his mother being proselyte to Protestantism—in bitter hatred of Catholicism, Freddy had early conceived a contempt for that religion which was positively unjust. He believed, as most people, that Catholics worship images, and his ideas as regards the dogmas were equally loose, if not positively false. The mere fact, however, of Liszt being a Catholic was enough to arouse Freddy's curiosity, and during the summer months the freak entered his head to study Catholicism. He did this and even more; he put himself into communication with a noted Jesuit priest; for, being at Bray and the law vocation having commenced, Freddy had lots of leisure, since he made it a rule never to study music—much as he loved it—more than six or seven hours a day. To his own consternation he felt himself irresistibly drawn toward Catholicism the more he struggled against priestly arguments. The summer and autumn passed in this way, and when the winter arrived Freddy spoke seriously to his father. At first Mr. Bourke laughed, and believed he had utterly crushed the boy's wild notions by a series of pooh-poohs, and by calling his son a fool; but, when he saw that it was really no freak, Mr. Bourke got alarmed, and one day spoke to Freddy for over an hour in his study. This was near Christmas, but the harm was already done. All the lawyer could say was unavailing, for Freddy manfully stood up for his opinions and boldly avowed himself a Catholic.

It fell like a blow on the whole Bourke family. "I would rather see you dead in your grave, Freddy," said his mother in tears; whilst the boy's brother and sisters looked at him with eyes full of reproach, as if he were guilty of a crime too awful to speak of.

Freddy remained firm, and Christmas passed in ominous gloom and disgrace for him. He

received no presents, and gave none; and in the beginning of the new year he was privately received into the Catholic Church.

For a week after nothing serious happened till Mr. Bourke chanced to go into Freddy's room and find there a statue of the Virgin and St. Joseph, some beads, a crucifix, and Catholic prayer-books. The lawyer's wrath may be imagined. He took the statue and crucifix and throwing them on the ground he stamped them into a thousand pieces, then he tore the books into fragments.

Freddy arrived on the scene in the meantime.

"Papa! papa!" he cried aghast.

"So," said the lawyer, furiously, "you will be a Catholic, will you, you muddle-pated fool?"

"Yes," said Freddy, sturdily. "I am one. I was baptized a week ago, and I shall remain one all my life. I shall never give up my religion."

"Then out of my house," thundered Mr. Bourke, loudly; "choose between it and your Catholicism. I'll have no papist vipers in my family."

A family scene ensued, and after words and words Freddy was left alone in his own room.

He sat there for some time excited and agitated, then he got up and commenced to pack his clothes together.

He had almost finished when the first bell for dinner rang, and as the familiar sound fell on his ear he paused and covered his face with his hands. When would he hear that again? But he hurried on at his work again, and five minutes later his trunk was packed, with "F. Bourke, London," written on the label. Taking advantage of the hour, and the fact of the entire family being in their bedrooms dressing for dinner, Freddy got a servant to help him down with his trunk, and had it safely placed in a cab, the number of which he took, ordering the man to wait round the corner. Then Freddy put on his hat and overcoat and went down to the drawing-room to collect his music. This took some time, and when he had got down as far as the dining-room he found that all the family were at dinner, only his place was vacant.

For a moment he hesitated, then went in and took one look on the familiar scene. Nobody spoke to him, but all looked at him, and Freddy noticed the stern, pained expression on his father's face, and the distress in his mother's beautiful eyes. He stood at the door with the music portfolio in his hand, and tried to say "Good-bye," but the words refused to sound from his trembling lips, and he had to hurry away to conceal his agitation.

A patter of feet followed him, and he was already in the hall, with the door open, when his little sister Florrie came rushing after him, in her white dress with its fluttering blue ribbons.

She threw her bare arms about his neck, convulsively. "Freddy, Freddy, darling, good-bye!" she cried, lovingly, tears in her eyes.

He kissed her, and, boy as he was, his own tears fell hot and heavy on her face; then hearing a hurried clatter and the noise of chairs hastily pushed aside, Freddy knew they were after him, and hastily disengaging his sister's clinging arms, he rushed out of the house, and reaching the corner jumped into the cab, and was rapidly driven away to the North Wall, where the Holyhead steamer was to start from.

He was just in time; it hardly took a minute to get his ticket and have his luggage put on deck. Then the last bell rang, a rattle of chains and ropes flung on deck sounded on all sides, a gentle swish, swish, as the water heaved against the quay walls, and one minute later the *Shamrock* was gently gliding down the river.

It was an intensely dark night; not a star broke the gloomy darkness above, and the lights in the shipping and all along the quays seemed to twinkle more brightly by reason of the contrast.

Soon the mouth of the Liffey was reached, and the *Shamrock* was leaving faster and faster behind her all traces of Ireland. Freddy remained on deck with a heart-breaking sensation of pain and infinite regret choking him. Fainter and fainter became the lights, darker and darker the gloom of the ocean into which they were going; and before long Freddy wished himself away from pain and thought, buried fathoms beneath the foaming waters around the vessel. He knew that at last he was free to study his beloved music, but the knowledge gave him absolutely no pleasure, for he felt himself a wretched ingrate against his father. Every tender word and every loving smile his mother had given him rose up before him in reproach, whilst all the love and forethought and kindness his father had ever shown him stung him poignantly. Words, in short, are inadequate to describe his feelings; he sat there on deck miserable and wretched, tortured with remorse and self-reproach, till at last the boat reached Holyhead.

As the night express hurried through Wales, Freddy sat by the window sleepless and half-dazed; the long and weary journey seemed endless to him, only the never-ceasing rush of the train eased his feelings.

By the time the *Wild Irishman* had got into Euston Station, however, his Irish trait of character, to make the best of things, had asserted itself, and, with a sigh, he stepped out of the train.

"I have left home, and perhaps happiness, certainly one phase of it—the most tender—behind me," he thought sadly, as he drove through the London streets; "but I could never be happy there again. Life is all before me. A few days more and I will be in Germany commencing a new existence. All I can do now is to put all my energies to that. Art must be my solace and my comfort, and then some day, perhaps, when I am great, I shall return."

At last Freddy had conquered fate; the life of his choice was about to be opened up to him. "Am I happy?" was a question, however that he dared not put to himself, for he knew he was not. Hope was all that sustained him. And, meanwhile, every member of his family was wretched; for Mr. Bourke, in the first paroxysm of his wrath, had erased his name from the Family Bible, and forbidden any one to mention it.

(To be continued.)

## Westminster Orchestral Society.

THE first concert of the seventh season attracted a large audience. The programme commenced with Sir G. A. Macfarren's scholarly overture, "Romeo and Juliet." Dr. Mackenzie conducted his charming "Benedictus" and lively "Courante" from the music to "Ravenswood," and was well received. Madame Anna Lang played with success Mendelssohn's Violin Concerto. The second part of the programme opened with a new orchestral work by M. Walter Wesché: it is dedicated to the Society, and to it was awarded the prize offered by the Society, the judges being Dr. A. C. Mackenzie, Dr. J. F. Bridge, and Dr. C. H. Parry. It consists of three movements—Prelude, Scherzo, Finale, and of these three the middle one is the best. The Prelude is decidedly pleasing, but the Finale shows a falling off. The composer was called to the platform at the close. The orchestral playing deserves a word of praise, and of that praise the talented conductor deserves his share. Mdme. E. Spada and Mr. P. Newbury were the vocalists.

## Musicians in Council.



Dramatis Personæ.

DR. MORTON, . . . Pianist.  
MRS. MORTON, . . . Violinist.  
MISS SEATON, . . . Soprano.

MISS COLLINS, . . . Contralto.  
MR. TREVOR, . . . Tenor.  
MR. BOYNE, . . . Baritone.

**D**R. MORTON. I have here a set of pieces called "Sacred Classics for the Pianoforte," arranged without octaves, by Eugène St. Ange (J. & J. Hopkinson, London). These include arrangements of "O for the Wings of a Dove," "O rest in the Lord," "In Native Worth," and other well-known oratorio airs. They are intended, of course, for the use of the ubiquitous young player. "Mandarin" is the name of a so-called Danse Fantastique, by E. Bruce Hart (Novello, Ewer, & Co.). This is a light and not untuneful piece, but in my wildest dreams I should never have dreamt of applying the adjective "fantastic" to it. But, perhaps, in French the word means something quite different. "The Pixies Revel," by Seymour Smith (Willcock Bros., London), is called, with more reason, a Danse Grotesque. Grotesquely feeble it undoubtedly is. A "Danse Styrienne" (I have so many Dances, and not a single Dance), by C. E. Baughan (J. & J. Hopkinson), is not unattractive, and slightly more characteristic than the general run of such pieces. In a "Slumber Song" (Reid Bros., London), Alex. Thomson is not at his best. I have seen much more original and interesting pieces by this composer. Lastly, I have a volume of "Short Voluntaries for Organ or Harmonium," without pedal obligato, by George MacMaster, organist of the Concerts du Trocadero, Paris (Schott & Co., London). These are well written, though rather dry little compositions—voluntaries in miniature, I should call them. They would be useful in one of those churches where the clergyman rushes up the aisle and into the reading-desk before the poor organist has pulled all his stops out.

*Trevor.* Like the sporting parson who was in such a hurry to get through the service and go to a meet, that he began, "When the wicked man" in the churchyard.

*Miss Seaton.* That must have been a week-day service, so there was probably no organist. Talking of churches, I have a sacred song, a setting of "Lead, kindly Light," by Roland Rogers (Novello & Co.). These words have been set so often that there was no good and sufficient reason why they should be set again, unless it were to very excellent purpose. Mr. Rogers' purpose may have been excellent, but his performance is not. "On Rippling Waters,"

and "The Hour of Evening," by Sv. Sveinbjørnsson (Paterson & Sons, Edinburgh), are not as good as the name of the composer would lead one to expect. We look for a good deal from Scandinavia nowadays; she has a character to keep up. Both these songs are trivial and commonplace. The first has a jingly melody; the second has none. "An Andalusian Maid," by James Philp (Paterson & Sons), is not one of the most successful of the many imitations of "In Old Madrid."

*Mrs. Morton.* I have only one violin piece to-day. I don't know whether the composers of violin music have struck, or whether the publishers have had a lock-out. Anyhow, the price of these works of genius does not seem to go up like the coals. My one piece is a "Pastourelle," by Edward Elgar (Beare & Son, London). It has an attractive and rather pathetic melody, and a simple but appropriate accompaniment. I see the same composer has written a "Virelai" and an "Idylle," also for violin and pianoforte.

*Trevor.* Do you remember our having a rather good setting of Tennyson's poem, "The Crossing of the Bar," some little time ago? I can't remember whom it was by, but I know it struck me as appropriate and in good taste. Well, I have here another setting of the same poem by Fraser Sutherland (Methven, Simpson, & Co., Edinburgh). This is not so successful as the former. The finale is most peculiar. The fine simple words, which seem to require a broad reposeful handling, have to be sung *Dramatico con tutta la forza*, which is worked up *con fuoco* in the lines—

"I hope to see my Pilot face to face  
When I have crossed the bar."

On the word "bar" there is a long cadenza of semiquavers. I puzzled over this for some time, and came to the conclusion at last that it was meant to represent *moaning*, "the moaning of the bar."

*Miss Collins.* What a curious idea; I wonder what Tennyson thinks of it. If I were a poet, I should be extremely particular about the setting of my songs. It vulgarises fine words so to wed them to inferior music. I have brought a volume called, "Songs of the Hearth and Heather," arranged as vocal duets for ladies' voices, by J. Sneddon

(Paterson & Sons). You will guess from the title, without too much effort of the imagination, that these are all Scotch songs. They have been well chosen, the most hackneyed Scottish melodies having, for once, not found their way in. "The Auld House" is one of the prettiest; at least as far as the words are concerned. Several of the numbers are Jacobite songs, which seem to retain their popularity, even though their cause be dead. Another album is called "Favourite Scottish Songs," arranged for low voices by McConnell Wood (Paterson & Sons). I cannot say that this is a very interesting arrangement, and most of the songs were favourites so many, many years ago, that only a very faithful heart would still remain true to them. One that is new to me, however, and is amusing, although highly treasonable, is called "The Wee, Wee German Lairdie." It describes how

"When we gae'd o'er to bring him home,  
He was delving in his kail-yardie."

The second verse goes on to state that

"He's clappit down in our gudeman's chair,  
The wee, wee German Lairdie;  
And he's brought forth o' foreign trash  
And dibbled them in his yardie.  
He's pu'd the rose o' English loons,  
And broken the harp o' Irish clowns;  
But our thistle taps will jag his thumbs,  
This wee, wee German Lairdie."

*Boyne.* The thistle taps did not have quite the expected effect. I have a curious song here called "Lorraine Lorrée," by Dane Maxwell, words by Charles Kingsley (Weekes & Co., London). The music is conventional enough, but the poem describes how a woman is made to ride a steeplechase by somebody, presumably her husband, and, her mount being a vicious one, breaks her neck. It is not exactly an engaging subject. Then I have "Zwei Liedchen," by Ethel Goring (Messrs. Williams & Co., London). The first is a setting of "Wenn ich in deinem Angen seh," and the second of "Im Monat Mai." Both songs are extremely simple, and in the style of Volkslieder, certainly not of dramatic Lieder. The accompaniments can only be described as slight. As I have brought no more songs to-day, perhaps I may be allowed to give utterance to an idea that has long troubled my mind. Which is this: why do song-writers almost invariably choose sentimental subjects upon which to exercise their genius, when it is an admitted fact that the English are not a sentimental nation? The supply of love-songs far exceeds the demand. Publishers don't pay for a title of these compositions, people don't buy them, singers don't sing them. With the best will in the world we couldn't buy or sing them all. The majority of the composers must pay for their publication, and if they (the composers) are well-to-do, and don't mind wasting their money, they pay the singers a royalty as well. Now the curious part of the whole matter is that we, a sporting, horse-and-dog-adoring nation, are extremely short of horsey and doggy songs. Successful ballads of this type can almost be counted on the fingers of one hand.

*Mrs. Morton.* Let me think. There is "A Southerly Wind and a Cloudy Sky," "John Peel," "Drink, Puppy, Drink," "The Place where the Old Horse Died," and "Dog Tray." I can't remember any more.

*Trevor.* There is "My Arab Steed," but that wasn't very successful, nor was Molloy's "Old Grey Mare." I forget whether any one has set "My Black and Tan." It is quite true; there really is an opening for some good new hunting songs, though no one can ever hope to oust "John Peel." He is among the immortals.



## The Edinburgh Chair of Music: A History and a Criticism.

### PART II.

HAVING in our last month's article outlined the history of the Edinburgh Chair of Music up to the point of Sir Herbert Oakeley's resignation, let us now see what is the view taken of his duties by Professor Niecks, whose inaugural address has been delivered since we last wrote. It may be well, first of all, to recall the fact already mentioned, that the question of a music school as an adjunct to the Reid Chair was fully and thoroughly discussed before the date of Herr Niecks' appointment, and that the unanimous feeling of professional musicians and others, competent to judge in such a matter was entirely in favour of the suggested association. What, then, is the opinion of Herr Niecks on this important point? Put in a few words, as a smart evening contemporary puts it, the professor advises the Edinburgh people to get a music school for themselves! The nature of a University Music Chair, he declares, is quite distinct from a music school. The latter he holds to be an altogether defective institution—defective because sufficient individual attention cannot be bestowed upon the students—because of unmethodical teaching, and because of neglect, total or partial, of important branches of the art and science of music. In support of this opinion he quotes Rubinstein, who says that, "As a

rule, a pupil of a music school gets during the whole time spent there such technical drill from his teacher that he almost always passes a good final examination, and accordingly receives the diploma. He is, however, rarely ripe for independent work." In order to send forth musicians ripe for independent work, a music school must pay attention to the ideal as well as to the technical, to the theoretical as well as to the practical. There is nothing more rare, the professor remarks, than a good music school of any kind; but a properly constituted and well-managed music school could not fail to accelerate the attainment of a prominent position among musical nations which Scotland, with or without a music school, is sure to occupy some day.

All this is trite enough, and so far no one is likely to raise serious objection, although the good taste of referring to some of our best institutions as "cheap music-shops, where any one may go for a pound's worth of lessons in singing or playing," is at least doubtful; and one may be permitted to question the assertion that men of genius, who have been pupils of music schools, as a rule abuse the institution where they got their training. But the important thing to be noticed is that Professor Niecks

calls upon the citizens of Edinburgh to found for themselves an extra-mural music school, reserving to himself the special privilege of giving such of its students as may desire his help the "finishing touches" of the University music class-room, and the means of obtaining a degree to those who may want that distinction. "The usefulness of the Chair," says the professor, "would thus be increased, and the teaching in the music school perfected, the supplemental instruction of the Music Chair being exactly that in which music schools are deficient."

Put in a nut-shell, this really amounts to a suggestion that Edinburgh should set about getting a music school which will provide students for the professor's University classes. But that, as we need hardly remark, is not

to lead up to the lectures of the Chair; and thus what is wanted in the first instance is teachers, not buildings. Then as to the money, were a business-like and workable scheme for a music school adopted by the Commission, there is not the least doubt that the public spirit of Scotland would respond to any demand made by a professor of energy and enthusiasm who showed unmistakably that he meant to work, and not merely to give utterance to pious wishes for the spread of musical culture.

As a matter of fact, the Reid bequest is, in our opinion, quite sufficient of itself for the purposes of a music school. This was pointed out some time ago by the writer of a series of able articles in the *Scotsman*, when it was shown how the Royal Academy of Music, managed to get along comfortably with the small annual

grant of £500 from the Government. This sum, backed by a few voluntary subscriptions from the Academy's musical patrons, and multiplied by the fees of the pupils, has to be made to suffice for providing instruction of the highest standard in the country in all the branches of music. How is it done? it may naturally be asked. The answer is that the professors are paid according to the number of hours they are employed. If a professor has six hours' teaching he receives just six times as



GENERAL REID.



PROFESSOR NIECKS.

what the reform party have been calling for. The contention is that the funds of the Reid Chair should be turned to some more practical use than the instruction of a handful of medical and arts' students in the mere rudiments of music. Professor Niecks makes a great deal of the pecuniary difficulty—of how little he can do alone and unaided—of the want of a suitable building, and so on. Now, as has before been pointed out, no one has ever suggested that the Reid Professor should himself inaugurate a music school. It is true that the Universities Commission has been asked to assist towards that end, but nothing more has so far been demanded of Professor Niecks than that he should advise the Commission to make such arrangements in regard to the Music Chair as would leave the potentiality of development in the direction of a great teaching institution—an institution of which the Reid Professor should be the head, and the other necessary professors have University recognition for themselves and their work. As has been said, "If there were a rush of students to the feet of the new professor, they would require much more teaching than he could give them. That teaching would be better if it were in organised association with the Chair, in so far as it would be directed

much as if he had one hour. He has no fixed salary. He is at liberty to employ his spare hours in other work. Now, it might be thought that such a system would fail to attract the best teachers to the Academy; but the reverse is the case, for, as everybody knows, the Academy has a band of the very best teachers in London. If, then, all this can be done upon a secured income of only £500, is it too much to expect that some tangible result should accrue to music from the annual expenditure of £1020 in connection with the Edinburgh Chair of Music? Were the professor armed with the power to confer degrees, it is surely possible to hope that Edinburgh University might gradually grow to be a great centre of musical education; for, although this power would not of itself mean very much, it would directly lead to other reforms, which would make the Music Chair a real living factor in the musical life of Scotland. The director is there, the funds are there, the apparatus and library are there. With regard to the latter, they were pronounced by Dr. Hullah, even in Professor Donaldson's time, to be "the most complete in the world"; and yet this valuable and unique musical treasury is kept closeted in the side-rooms of the music class-room, available only to a few youths who are

probably more concerned about amputating the limbs of their fellows than about the literature of music. "What a boon it would be"—we are quoting the *Scotsman* writer already referred to—"were Edinburgh musicians free to visit and inspect these treasures, and to borrow from the library the rare volumes with which it is stored! Surely it is a gross scandal that the Professor of Music should have been allowed to possess himself of the apparatus, the library, the very keys of the music class-room, where the finest organ in the city stands immured, as if they were his own private property, and not the endowment of the Chair."

These are strong words, but they are fully justified. To dwell longer on the matter at present would be futile. The chief complaint, it will have been seen, in regard to the past and present working of the Chair, is that its benefits are entirely in favour of a handful of students who take up music as an amusement, very much as other students go in for a course of boxing or fencing. That any professor should prefer to give instruction to some half-dozen young men in a *dilettante* fashion, while he might so arrange matters as to put himself face to face with a body of serious students, is inexplicable to the non-professional mind. But so—with one notable exception—it has always been, and so it will continue to be, unless the present conditions are altered. Professor Niecks, so far as we can judge, means simply to settle down in his comfortable "Chair," and to reign there alone. Even such zeal as has already appeared on the surface does not seem to be altogether unmixed. A flourish of trumpets heralded the announcement of the "local orchestra" for the Reid Concert, but Sir Charles Hallé rather spoilt the effect by revealing the fact that only after Herr Niecks had failed to engage the famous Manchester band did he give a thought to the local musicians! And yet we were asked to applaud because Sir Charles and his orchestra had been dispensed with.

## How to Practise.

We propose to publish in our *Music Supplement* each month, for our young readers, a short piece by some one of the great masters, with explanatory remarks, which we hope may help them to understand and practise with pleasure the beautiful works which have interested and delighted generations of earnest students.

THE well-known March from "Scipio," which we have selected for this month's practice, may seem too familiar to some of our young readers, but we have chosen it especially as a study in *legato* and in fingering. Each of the voices, or parts, should sound quite smooth, and in order to avoid any break in the tone, the notes must all be held down for their full value. Sometimes it is impossible to have all the voices smoothly continued; see, for example, bar 3, where the thumb of the right hand must take D, C♯, and D, one after the other. In such a case care must be taken to keep all the other voices *legato*, and to keep down the notes as long as possible, where the second finger has to touch two consecutive keys. If three, or even two, voices are going smoothly, the effect of the whole is wonderfully complete. If it is impossible to have a *legato* fingering (as at bar 5, last two crotchets), keep down the notes to their full length, so as to get as near to the desired effect as possible.

Whenever there is a silent change of fingers on a note, it is marked for the purpose of

making the *legato* possible, so all the changes should be carefully practised. The only one which is troublesome is that at bar 4, where the thumb must of course replace the first finger on C♯, before the first finger is at liberty to take the E from the third. A change of fingering should always be made as soon as possible.

The fingering should be very carefully attended to, and the left hand must on no account be put down before the right. The tone should be full and strong without being hard. A *fortissimo* is very disagreeable to listen to if it is thumped out.

It is perhaps unnecessary to add that the time must be accurately kept, and that it is only at the last few bars that a slight *ritenuto* is allowable.

## Music in Glasgow.

ON the 22nd ult. we had a second visit from Sir Charles Hallé's Band. There was only a fair audience in St. Andrew's Hall, and not at all commensurate with the importance of the event. The programme opened with Beethoven's overture to "Fidelio," which is almost unknown here; the other overtures associated with this opera being frequently played by Mr. Manns' band during our orchestral season. Sir Charles played Mozart's Pianoforte Concerto, No. 8, in D minor, in a faultless manner, the cadenzas being Beethoven's.

Dvorák's Symphony, No. 3, in F, was finely rendered. This composer's music, from its rugged and weird style, seems to be gaining in favour here, the opening Allegro being the most enjoyed, the other movements not having the same absolute form to rivet the attention. Herr Willy Hess played the Adagio from Spohr's Eleventh Concerto, and a Scherzo and Tarantelle of Wieniawski's. Every one was charmed by his beautiful round tone and poetical feeling, displayed in playing the Adagio, while in the Tarantelle he showed that he was also a master in technique, and had to respond with an encore. Madame Schmidt Köhne was the vocalist. She sang Beethoven's "Ah Perfido," and songs by Mozart and Brahms, and was well received. The concert finished with the trumpet overture, Mendelssohn's.

The second annual concert of the pupils of the Athenæum School of Music was given in St. Andrew's Hall, on the 25th February. The room was crowded, the tickets being complimentary. The various débutants were well received, and the ability shown demonstrated that the school is making rapid progress, and deserving of the support it is receiving from those interested in musical education. The majority of pupils are of the weaker sex, but showed themselves quite able to hold their own with the opposite gender. The violin solos were very creditably performed, and the young lady who played Concerto in A minor, De Beriot, merited the great applause she received. The pianoforte performers were more numerous, Liszt's Hungarian Rhapsodie, No. 14, being the most ambitious, and performed in a manner almost beyond reproach. There were various songs rendered, also two organ solos and duets for two flutes. A Ladies Choir, conducted by the Principal (Mr. Allan Macbeth), gave Henry Smart's "King Rene's Daughter" in a highly creditable manner; a lengthened and enjoyable concert being brought to a close with a part-song, "Good-night," Reinecke.

On the 11th March we had the final concert by Hallé's Band. There was no great novelty in the programme, but the appearance of Lady Hallé was sufficient to draw out a large audience. She played Mendelssohn's Concerto in E minor with great artistic feeling, and her share in the Four Romances of Dvorák, for violin and pianoforte, caused much enthusiasm, and Sir Charles and his lady were recalled several times. The veteran pianist also played Chopin's Nocturne in G, and Scherzo in G sharp minor, in his usual artistic manner. The orchestra also gave a magnificent rendering of Beethoven's

C minor Symphony. The programme also contained overtures, "Zauberflöte," and "Rosamunde," finishing up with a spirited performance of Berlioz's arrangement of the Hungarian March from "Faust." Herr Willy Hess was at the leader's desk. Messrs. Paterson, Sons, & Co., were responsible for the arrangements, which gave every satisfaction.

After several meetings between the promoters of the proposed Scottish Orchestral Company, and the Executive Committee of the Choral Orchestral Scheme, it has been found impossible to come to a basis on which the two schemes could be worked together. The latter scheme will therefore go on as usual, on the old lines. The guarantee fund is well up, and looks like being the biggest on record. Mr. Manns has again been engaged to conduct; and, if the new company launch their venture next season, there is sure to be clashing of interests; and while the public will be well supplied with orchestral music the promoters of both schemes will find it difficult to make a financial success.

The Quartet Subscription Concerts (M. Sons, leader) are now being given fortnightly, and will soon come to a close. The attendance of late has not been encouraging.

## Music in Ryde.

THE Ryde Choral Union, under the skilful direction of Miss Margaret Fowles (who founded the Society in 1874), gave an excellent concert on Monday evening, the 29th ult. The Town Hall was crowded, and the admirable programme provided by the Society was thoroughly appreciated. Several exacting items in the way of descriptive part-songs and choral ballads were contributed by the Choral Union, and in each case a distinct triumph was won by the very intelligent rendering of all the varying shades of tone and time. This was specially evident in Macfarren's "Sands of Dee" and Hecht's "Charge of the Light Brigade."

Both conductor and chorus are to be congratulated on the unusually high standard of excellence attained in precision and quality of tone; such a point can only have been reached by the most careful and artistic training.

The professional soloists engaged were the following:—Miss Florence Shee (soprano), Madame Schlüter (contralto), Mr. Robert Grice (baritone), Mr. Herbert Walenn (cellist), and Mr. Bernard Fowles, L.R.A.M. (pianist). It goes without saying that each of these well-known artists gave a most cultured rendering of the songs and solos put down for them.

Miss Margaret Fowles, as hon. conductor of the Society, was presented with a magnificent bouquet by the members of her class, among whom she is very deservedly esteemed for her exceptional skill and geniality.

MADAME NORDICA, assisted by a strong combination of artists, will also tour in the provinces during October and November next, under the direction of Mr. N. Vert.

SIGNOR FOLI AND MR. ORLANDO HARLEY sailed for Australia on Friday, March the 11th, by the *Ophir*.

MESSRS. ROBERT COCKS & CO. have entered into an arrangement with Mr. Lawrence Kellie by which they become, for an extended period, the publishers of all this highly popular author's new compositions.

MADAME ADELINA PATTI-NICOLINI, who, both in England and America, has been singing Signor Mascheroni's song, "For all Eternity," with such immense success, has specially commissioned the composer to write an "Ave Maria" for her, to be ready by her return to England in May. The new song will be published by Messrs. Robert Cocks & Co., who have also arranged with Signor Mascheroni for the publication of his future compositions.



## Harmonious Colouring.

DIAGRAM ILLUSTRATING THE SCALE OR OCTAVE OF COLOURS PRODUCED BY WILKINSON'S SYSTEM FROM MIXTURES OF RED, YELLOW, AND BLUE.

C	C# D <sup>b</sup>	D	D# E <sup>b</sup>	E	F	F# G <sup>b</sup>	G	G# A <sup>b</sup>	A	A# B <sup>b</sup>	B	C'
24		27		30	32		36		40		45	48
RED	RED and ORANGE	ORANGE	ORANGE and YELLOW	YELLOW	GREEN	GREEN and BLUE	BLUE	BLUE and INDIGO	INDIGO	INDIGO and VIOLET	VIOLET	RED and WHITE
Primary Colour.	1 part C 1 part D	3 parts C 3 parts E	1 part D 1 part E	Primary Colour.	4 parts E 2 parts G	1 part F 1 part G	Primary Colour.	1 part G 1 part A	8 parts G 4 parts C	1 part A 1 part B	3 parts G 9 parts C	

**T**HE subject of this article is a system of Harmonious Colouring by which colours can be combined in a manner as pleasing to the eye as a sweet chord of music is to the ear.

It has frequently been said that one cannot lay down precise rules of colouring; but that combination of colours must always be a matter of individual taste. If, however, any human being, exercising his individual taste, ventures upon any original and striking combination of colours, it generally happens that to one person it will seem a perfect arrangement, to another "atrocious taste."

Nature's most daring and subtle contrasts, however, are always harmonious and pleasing to the senses. Take, for example, the marvellous colour contrasts in the flower kingdom (we mean nature's flower kingdom, not that of the professional landscape gardener), the gorgeous tints of a summer sunset, and the plumage of exotic birds, particularly those species which rejoice the heart of the milliner, and adorn the hats of her lady customers.

One occasionally hears some one daring enough to venture upon a criticism of nature's colour combinations; but to the vast majority of mankind the harmony seems always pleasing, the taste always perfect.

In a lecture delivered at Leeds some time since by Mr. Heaton, he stated that nature's colour contrasts were always temperate. Nature never dressed anything in seventeen yards of magenta silk with a pea-green bonnet; it has been left to mankind, or perhaps womankind, to do that.

Nature, however, as we all know, can combine magenta and green without offending the most critical taste; various instances will occur to the reader in which these colours are combined in the flower world, in a perfectly pleasing and harmonious manner.

The Rev. H. R. Haweis, in his *Music and Morals*, says: "Colour now stands in the same kind of relation to the painter's art as sound amongst the Greeks did to the art of the gymnast. Just as we speak of the classic age as a time long before the era of real music, so by and by posterity may allude to the present age as an age before the colour-art was known—an age in which colour had not yet been developed into a language of pure emotion, but simply used as an accessory to drawing, as music was once to bodily exercise and rhythmic recitation."

Mr. Haweis then proceeds to express his conviction that a colour-art exactly analogous to the sound-art of music is possible, and is amongst the arts which have to be traversed in

the future, as sculpture, architecture, painting, and music have been in the past.

He points out that we lack a system of colour-notation, which would as intensely and instantaneously connect itself with every possible tint, and possess the power of combining colours before the mind's eye, as a page of music combines sounds through the eye to the mind's ear.

He gives as an example the impression made upon the responsive eye at a display of fireworks by the exquisite tints painted upon the dark curtain of the night, selecting fireworks in preference to the most gorgeous sunset because in pyrotechny we have art, namely, something into the composition of which the mind of man has entered, as opposed to nature.

We must not pursue Mr. Haweis any further; but any of our readers, who are interested in the question before us, will doubtless read for themselves his chapter on "Sound-art and Colour-art."

Colour and sound have long been held by scientists to have some analogy with each other, and the existence of such analogy has been foreshadowed for many years.

In the *Philosophy of Nature*, published by Mr. John Murray in 1813, the author quotes Sir Isaac Newton's remark "that the breadths of the seven primary colours were proportional to the seven musical notes of the gamut."

Later, Professor Tyndall, in his work on "Heat," referring to the "Physical Cause of Colour," says: "This spectrum is to the eye what the musical scale is to the ear; each colour represents a note, and the different colours represent notes of different pitch. The vibrations which produce the impressions of red are slower, and the ethereal waves which they generate are longer than those which produce the impression of violet, while the other colours are excited by waves of intermediate lengths. The lengths of the waves, both of sound and light, and the number of shocks which they respectively impart to the ear and eye, have been strictly determined."

We need not trouble our readers with the figures which Professor Tyndall gives, but simply direct attention to the fact that the colours of the spectrum rise gradually in pitch from red to violet. That is the practical limit of our vision—beyond the violet we have rays of too high a pitch to be visible, while beyond or below the red we have rays of too low a pitch to be visible.

Both as regards light and sound our organs embrace a practical range, beyond which, on both sides, though the objective cause exists, our nerves cease to be influenced by it.

We see, therefore, that Sir Isaac Newton and Professor Tyndall, to say nothing of other authorities, both agree that there is an analogy between the laws which govern the production of sound and of light or colour—colour then answers to pitch.

Sound as now defined is the impression, or the effect of an impression, made on the organs of hearing by the vibrations or waves of the air or other medium with which those organs are in contact, such vibrations being caused by the tremulous or vibratory motions of the sounding body, the pitch or degree of acuteness of the sound or note depending upon the number of vibrations in a stated time.

The human ear is limited in its range of hearing musical sounds, just as we have already stated the eye is limited in its range of perception of colour.

If the vibrations number less than 16 a second, we are conscious only of the separate shocks.

If they exceed 38,000 a second, the consciousness of sound ceases altogether.

The range of the best ear covers about eleven octaves; but the sounds available in music are produced by vibrations comprised between the limits of 40 and 4000 a second, embracing seven octaves.

Colour may be defined as that by virtue of which bodies present a different appearance to the eye irrespective of their form. In total darkness bodies have no colour, therefore colour is a property or attribute of light, although the density or atomical constitution of a body, by determining the number and character of the light vibrations transmitted by reflection to the eye, also determines the colour.

Mr. C. H. Wilkinson, a Yorkshireman, residing near Huddersfield, has adopted the analogy between colour and sound above mentioned, and after many years of patient labour has produced a colour chart, consisting of a series of diagrams based on this analogy, and by the use of which it is claimed endless colour combinations can be made, all of which will be as harmonious and pleasing to the eye as the musical equivalents for such colour combinations would be to the ear.

The base or starting-point of Wilkinson's system is the fact that the seven natural notes C D E F G A B of the diatonic scale have a certain mathematical relation to each other.

The relative rates of vibrations of these notes as given by Helmholtz, Tyndall, and others, and shown on the accompanying diagram, are as follows:—

C	D	E	F	G	A	B	C
24	27	30	32	36	40	45	48

It is perhaps hardly necessary to repeat that the quickest vibrations and the shortest waves correspond to the extreme violet, while the slowest vibrations and longest waves correspond to the extreme red of the solar spectrum; but acting on this fact and making use of the mathematical relation just mentioned and applying it to colour, an octave, or scale of prismatic colours, is obtained.

He proceeds then by placing the three so-called primary colours, RED, YELLOW, and BLUE, on the common chord C E G in the natural key.

In selecting primary colours according to this system, any suitable reds, yellows, and blues may be used; but they must be as pure as possible and mix without chemical reaction; and, further, should be selected so as to have the three colours of nearly equal intensity.

Red is placed on C, because C has the longest wave length of sound vibration and red the longest wave length of colour vibration; for similar reasons yellow is placed on E, and blue on G.

The intervening colours, orange, green, indigo, and violet, are produced by combination of the primaries, in inverse ratio, according to the number of vibrations possessed by the respective notes they represent.

Thus D occupying the mean or middle position between C (red) and E (yellow), the relative colour to this note, namely, orange, is composed of an equal mixture of red and yellow.

F, occupying a position two points above E (yellow) and four points below G (blue), is composed of four parts of yellow and two parts of blue.

A, being four points above G (blue) and eight points below C (red), is composed of eight parts of blue and four parts of red.

B, being nine points above G (blue) and three points below C (red), is composed of three parts of blue and nine parts of red.

The colours formed on this system for the seven natural notes C D E F G A B produce, as illustrated by the accompanying diagram, the seven prismatic or spectral colours in correct order, namely, RED, ORANGE, YELLOW, GREEN, BLUE, INDIGO, and VIOLET.

The sharps and flats for convenience are treated as being midway between the naturals, to which they are respectively sharp and flat, this being the nearest practical approach to perfect harmony in all the keys; so that the colour for each sharp and flat is mixed in equal proportions out of the colours corresponding to the two naturals between which it is placed.

A scale or octave of colour having thus been produced from the so-called primary colours, RED, YELLOW, and BLUE, a keyboard, or diagram, of the same colours in different octaves or depths of tone, is next produced.

In music the descending octave of any given note is attained by reducing by one-half the number of vibrations in the note from which the reduction is made, and thus deepening or lowering the tone; and similarly the ascending octave is attained by doubling the number of vibrations in the given note, and thus lightening or raising the tone.

In dealing with black and the primary colours, however, there is this difficulty, that their depth or intensity of tone is an unknown quantity; so that the question of what is a pure octave in colour must be a matter of conjecture; but in carrying out this system it is assumed that if any given colour has its depth or intensity of tone doubled, it stands in all respects analogous to a given note in music, when lowered one octave in pitch or tone; so, also, if any given

colour has its tone or density lightened or reduced by adding its own weight of that which gives it light or luminosity, it stands in all respects analogous to a given note in music, when raised in pitch or tone one octave.

In mixing colours in a manner analogous to this doubling of vibrations or lightening of tone, black is taken, and a base colour formed by adding to it its own weight of red, thus 1 part black and 1 part red; to make this mixture an octave lighter, 2 parts red are added, the quantity of black remaining constant, and the formula then reads 1 part black to 3 parts red.

Similarly the next octave is 1 black and 7 red; the next 1 black and 15 red; the next, 1 black and 31 red; the next, 1 black and 63 red; and so on until the octave is reached containing 1 part of black to 1023 parts of red, when the black is practically exhausted; that is to say, the further combination 1 black to 2047 of red cannot be distinguished by the eye from the octave which contains what is called, for convenience, primary red.

From this octave, which contains the so-called primary colours on the common chord C E G, white is introduced, and by making a base colour of 1 part red to 1 part white, octave shades, running from this point downwards towards the octave of primaries, are produced by adding red until the white is practically exhausted; and upward in the other direction by adding white until the red is practically exhausted.

Yellow and blue are treated in the same way; and thus the colours for the common chord in each octave are formed throughout the entire keyboard; then the colours for the remaining notes in each octave are filled in by intermixture as already described for the first octave.

On the keyboard or first diagram of Wilkinson's colour chart are sample colours of the primaries and black and white used in producing all the colours in this work. Also the range of grey shades, and the twenty-four keys of harmony, majors and minors, with their common chords, each key being constituted a range, and numbered consecutively. Also a scale of weights for convenience in reducing the proportions given to actual workable weights.

On this keyboard or diagram, from which all the colours shown on the remaining diagrams are produced, nineteen octaves are shown ranged one over the other. The bottom or darkest octave contains the mixture, 1 part black to 7 parts primary colour, as those proportions in pigments give colours sufficiently dark for all practical purposes.

White and black are separate and distinct combinations from the keyboard or base colours, and, being nature's light and shade, harmonise in octave mixtures with all the colours, either side by side with the colours, or mixed with them.

The octave mixtures of black and white are also shown on the first diagram or keyboard, and are produced in a similar manner to the octave mixtures of colours—working from 1 part black plus 1 part white, and doubling the total weight of the first mixture by the addition of white only.

In compiling the twenty-four ranges of colours, which compose the entire series of diagrams, the nineteen octaves of keyboard primaries are set in a row in consecutive order. For example, take range 1, which is C minor, common chord C E<sup>b</sup> G, each of these notes C E<sup>b</sup> G is drafted singly throughout eighteen octaves; and the colours so drafted are set in perpendicular lines on the range card, with the colour taking its rise out of the first octave at bottom, and the colour taking its rise out of the eighteenth octave at the top, and as only

eighteen shades of the colour are required in each range the single notes C E<sup>b</sup> G finish in the eighteenth octave.

Then by chording C E<sup>b</sup> G in every combination throughout the nineteen octaves, and placing the colours from each set of chords in perpendicular lines, a complete range, comprising twenty-four rows of colours, including the single notes above-named, is obtained.

In chording the notes all are struck from left to right, hence the necessity of requiring the nineteenth octave to complete eighteen colours in some of the perpendicular lines. That is to say, the colour represented in the top line of range 1 by the chord C E<sup>b</sup> G C is produced by the combination C E<sup>b</sup> G in the eighteenth octave, and C in the nineteenth octave.

Through all the twenty-four ranges there is a number attached to each colour from 1 to 432; but as the same number occurs in every range it is necessary, when recording or specifying, to precede each number by the number of its range, as range 1, No. 432; range 2, No. 432, etc.

With every colour the quantities of primaries and black and white used in its production are specified by figures representing parts, thus: 1 red, 1 yellow, 1 blue, means equal weights of all three colours; and where a chord is given, it means that the colour shown is composed of equal parts of the colours representing the individual notes in that chord, thus C E G means a colour composed of 1 part C (red), 1 part E (yellow), and 1 part G (blue).

At the bottom and top of each perpendicular line of colours appears the musical sign which that line of colours represents; and the colours on any horizontal line take their rise from the octave corresponding to such line, reckoning from bottom to top, thus: C E G C on the fifth horizontal line is composed of C E G in the fifth octave, and C in the sixth octave.

**HARMONIES.**—All the colours in any one range, being produced from the common chord, harmonise with each other in any order of arrangement. The colours in any one range may also be mixed in any combination, and the colours produced by such mixtures will harmonise with the remaining colours in the range, and will also harmonise in association with the range of greys and in any order.

The colours also harmonise through successive ranges, thus: If it be desired to select a few colours out of range 1, and also range 2, note must be taken of the number of the colour last selected in range 1, and the same number in range 2 must come next it, and all the remaining colours in range 2 can then follow in any order.

Again, if it be desired to use colours out of range 1, and also out of range 4, notice must be taken of the number of the colour last selected in range 1, and, for example, assuming it to be 30, then number 30 in each of the ranges 2, 3, and 4 must follow in succession, and all the remaining colours in range 4 are then put in harmony, and any of them can be used if required.

This is due to the fact that all colours of the same number in every range are consecutive harmonies of a scale running through all the octaves, so that each colour bearing the same number represents the correct rise or fall from one key or range to another.

By means of this system, all music can be transposed into colour by drafting the notes and chords from the scales, or constructing them from the keyboard, and colours thus set from music harmonise in consecutive order exactly as they are written or played.

When a certain colour is given as a key to which a series of decorations have to be added,



then this key colour must be matched with its corresponding colour in one of the twenty-four ranges, and all the remaining colours in the same range will be in harmony, and may be used or set in association with it.

We have found it extremely difficult to compress anything like an adequate description of this system into a paper of reasonable length, and will only add that if this system of colouring is, as the writer believes it to be, founded upon a correct basis, then it seems destined to revolutionise the colour art.

The system cannot be expected to make colour harmonies clear to the colour blind, any more than the musician could be expected to evolve a musical ear in the man of story who knew only two tunes, one of which was "God save the Queen" and the other wasn't; but to manufacturers, dyers, printers of colour on various materials, painters, decorators, and designers, it seems probable this will prove a work of great practical utility, a work which will substitute a definite system for the "rule of thumb" now prevailing.

## York Notes.

ON Wednesday, February 24th, the third and last of the York Subscription Musical Evenings took place. These concerts have been given by Mr. Edgar Haddock and Herr Padel on equal terms. On this occasion the programme included Beethoven's Sonata in E flat (Op. 31, No. 3), as a pianoforte solo by Herr Padel, who also gave solos by Liszt and Schubert-Liszt. Among Mr. Haddock's solo performances was a collection of nine charming ancient and modern dances by various composers, and "Pregiera" by Bagini. Mr. Haddock played on the Stradivarius violin, known as the "Red Diamond," date 1732. Mr. Edgar Haddock's father has one of the largest and most valuable collection of violins in the world, numbering about eighty in all. These concerts have been among the most enjoyable of the season, and we trust that Mr. Haddock and Herr Padel will feel justified by the results in treating us to a similar series next winter.

The second of the concerts given by Willy Hess and Leonard Borwick was given in February. Unfortunately the York Musical Union, under whose auspices the concerts were given, could not afford to advertise them, or they might have been more widely known and better attended. From an artistic point of view they were eminently successful, but in this prosaic century we can rarely afford to consider art apart from its pecuniary products.

The Blue Hungarian Band has been with us for a week. From March 14-19 they gave two concerts daily at the Exhibition, and at each concert there was an entirely different programme. It is extraordinary that a band should play so wonderfully well without any music. The Blue Hungarians play entirely by ear, and follow their leader. Their time and tone are perfect, and their *répertoire* is necessarily very large. Their visit has been much appreciated, as it is wherever they go. This band is too well known all over England, for their performances to need much comment.

On the Friday Afternoon during Lent Spohr's "Calvary" has been sung at evensong in the Minster. In the portion sung on the second Friday occurred the beautiful tenor solo (*Peter*), "Tears of sorrow, shame, and anguish," which was most beautifully and sympathetically rendered by Mr. Shakespeare Robinson. MAX.

MADAME ANTOINETTE STERLING supported by the following artists, viz. Miss Winifred Parker, Mr. Charles Chilly, Mr. Phillip Newbury, and Mr. Douglas Lott; Mdle. Janotha, pianist; Mdle. Eissler, violin; and Mr. Sidney Naylor, conductor, make a tour of the province, commencing March 28th and terminate on April 9th, under the direction of Mr. N. Veri.

## Welsh Memo. and Musings.

MUSICAL AND EISTEDDFOD.

By "IDRIS MAENGWYN."

THE NATIONAL EISTEDDFOD, 1892.

A SPECIAL meeting of the Executive Committee of our National Eisteddfod was held at Rhyl a few days ago. The Bishop of St. Asaph said he had received a letter from the Duke of Westminster relative to the visit of the Prince and Princess of Wales, which stated that, owing to the deep mourning in which they had been placed, their Royal Highnesses were afraid it would not be in their power to visit Wales this year, and for the same reason had to cancel other important engagements. Great disappointment was expressed.

The committee have decided to ask Mr. Joseph Bennett of London, the well-known musical critic, to act as one of the adjudicators at the forthcoming great gathering; and also Dr. Roland Rogers, of Bangor, to perform "Elijah" with his choir of 200 voices. I hear that about seventy architects, including some well-known and highly-reputed professional men, have expressed their intention to compete for the prize offered for the best plans and designs of the Eisteddfod pavilion.

I also learn that the Musical Committee have commenced engaging artists for the Grand Concerts which are held each evening during the Eisteddfod.

THE WELSH SERVICE AT ST. PAUL'S.

When, two years ago, for the first time in the history of the Metropolitan Cathedral, an evening service in the Welsh tongue was held at St. Paul's, a wish was very generally expressed that the occasion might become an annual one. It was, however, for some reason or other, not repeated until the eve of St. David's Day of this year, when an enormous congregation filled every seat, and even blocked up some of the gangways. It is estimated that in all upwards of 10,000 people were present, and that the vast majority could claim the Principality for fatherland was indicated by the prevalence of the Welsh tongue, and by the heartiness with which three-fourths of the congregation joined in such familiar Welsh tunes as "Groeswen" and "Cyfammod." Before the commencement of the service, the Lord Mayor, with his attendants in civic state, marched up the centre aisle, and took his place at the far end of the choir. About 120 ladies were again stationed outside the choir rails, where they could take part in the service, although they were not supposed to be members of the choral force, which, including about 70 boys, numbered in all about 300 voices, trained and conducted by Mr. Dywed Lewys, the well-known Welsh tenor. In the canticles and anthem, also a double quartet, consisting of Misses Hannah Lloyd, Maggie Francis, Lily Heale, and Bowen; Messrs. D. J. Graus, G. H. Phillips, R. R. Jones, and W. Harris, stepped out of the ranks, and standing along the gangway under the dome, took part. The singing was exceedingly well rendered. All the hymns save one were sung in the Welsh language. The "Magnificat" and "Nunc Dimittis" were sung to settings by the typical Welsh composer, the late Owain Alan (editor of the *Gems of Welsh Melody*). From the same pen also was the anthem, "Blessed is he that considereth the poor," sung of course in Welsh, also the psalm chants. Before the anthem, Mr. Dywed Lewys gave a very impressive delivery of "Be thou faithful unto death." The sermon, like the rest of the service, was delivered in Welsh, and preached by Archdeacon Howell. The Festival was throughout an excellent one.

MR. FREDERICK GRIFFITHS' CONCERT.

Swansea shares with Dinas Mawddwy the honour of producing two of the best flautists of which the

English musical world can at present boast. In a contest with their favourite instruments, Mr. W. L. Barrett, who, notwithstanding his English name, hails from the quaint village among the Merionethshire hills, and Mr. Frederic Griffiths, one of the products of musical Swansea, would be hard to beat. A few days ago Mr. Griffiths gave a flute recital, by permission of the Committee of Management, at the Royal Academy of Music. His complete mastery of the instrument was displayed in an "Introduction and Variations on an Original Theme," for flute and pianoforte, by Schubert, in a lovely solo by F. Langer, with a Cadenza by Paul Taffanet, notably in a Romance and Saltarello, by Edward Girmann, the young Welsh musician, who during recent years has gained so high a position as the composer of dramatic music for Mr. Irving's plays. Mr. Griffiths had the good fortune to be assisted by Miss Hannah Jones, who sang in the absence of Miss Lucile Hill; by Mr. W. Nicholl, one of the best tenors of the day; and by Mr. Septimus Webb, an admirable pianist. Many well-known musicians who were present were enthusiastic in their approval of Mr. Griffiths' performances.

JOTTINGS.

The third article of the series on "Musical Instruments and Music," in the *Victorian Magazine*, is by Mr. John Thomas, "Pencerdd Gwalia," harpist to the Queen, who deals in a very interesting manner with the harp, the instrument on which he is himself so accomplished a performer.

The Italian papers are very enthusiastic in their praise of Miss Berta Francis, a Welsh artist of much distinction, who recently made her *début* in grand opera at the Teatro Cirico, at Finalmarina, one of the most fashionable health resorts on the Riviera di Genoa. She made her first appearance in "Lucia di Lammermoor." Recalled at the end of the first act, she was followed throughout the entire opera with enthusiastic approval. After the difficult mad scene, she received an "ovation" for a cadenza with the flute which she introduced at the end of the Rondo. The success was such that "Lucia" was played to full houses five times in the same week.

I learn from the English press that Mr. Ffrangcon-Davies, our eminent baritone, is making rapid strides towards renown in England as well as in his fatherland, the Principality. But, by the bye, I have noticed that two or three musical organs have in a mistake put him down as a Frenchman, for they affix the "cedilla" accent to his name, thus—*Ffrangcon*. By doing that it softens the sound of the letter c. In the Welsh language the sound of the above letter is *always hard*, like that of the English k, and never softened as in French. It is needless to say he is a Welshman, for he was bred and born at Naut Ffrangcon, in the Vale of Llanberis, where the noted Welsh slate quarries are.

I can truly say that we are as a nation very proud of our "probable successor to Mr. Santley," as he is termed. At Manchester, when he appeared in the "Messiah," "he created almost a *furor*." At his appearance at the Reid Concert, Edinburgh, he made a most favourable impression. As the *Scotsman* said:—"His voice is a rich and expressive baritone, which he uses with admirable skill. A strong intelligence marks his style, and enables him not merely to sing, but to interpret his music, and to convey its force and meaning to his hearers. This was perhaps best illustrated in the operatic piece from Gluck. His renderings of two English songs of distinctly contrasted styles were both masterly."

He is engaged all over Scotland these days, and also to appear at the Lincoln and Peterborough Festivals. A few days ago he appeared at Manchester again, and sang in the parts of Cedric, Friar Tuck, and The Templar, in a concert performance of Sullivan's "Ivanhoe" at the Free Trade Hall. The Manchester people are agreed that seldom, indeed, has anything more artistic been listened to in the Free Trade Hall. The appeal of the Templar (Mr. Ffrangcon-Davies) to Rebecca to share his ambition was a magnificent burst of declamatory vocalisation. At the close the applause was enthusiastic. One other selection, "Ho! Jolly Jenkin," Mr. Davies was compelled to repeat.



## Music in Australia.

### SYDNEY.

**A**S there have been several musical events of importance during December, my notice of each must necessarily be brief.

The programme of the Chamber Music Concert, on the 3rd of the month, included a Pianoforte Trio by Benjamin Godard, Dvorák's Sonata for Pianoforte and Violin in F major, Op. 57, and Rubinstein's String Quartet in C minor, Op. 17, No. 2. Miss Apolline Niay (piano), Mons. Poussard (1st violin), Herr Schmellitschek (2nd violin), Mr. H. H. Rice (viola), and Mr. E. Straus ('cello), were the executants, and gave an artistic rendering of each of the numbers. Miss Nellie Young, who has recently returned to Sydney after a course of study at the Berlin Conservatoire, was the vocalist. Miss Young is a mezzo-soprano, with a considerable range and rich quality of voice, and was heard to great advantage in "Ah! se tu Domi," from Viccaj's "Giulietta e Romeo," and Schumann's "Widmung."

On December 5th, M. Wiegand, the city organist, presented a programme of Mozart's compositions, in celebration of the centenary of the composer's death, Beethoven's Funeral March from the Sonata, Op. 26, being added by way of finale. There was a very large audience on the occasion. A "Mozart Concert," given by Miss Apolline Niay a few days later, was not adequately patronised. The instrumental items were the Pianoforte Sonata in A major, and the Fantasia in C minor, played by Miss Niay, who was joined by M. Wiegand in Czerny's arrangement as a pianoforte duet of the "Jupiter" Symphony, and by M. Poussard in two of the Sonatas for Pianoforte and Violin. Miss Nellie Young and M. Deslouis sang with great success in solos and duets from Mozart's operas.

On the 16th of December, the Sydney Liedertafel, at its sixtieth concert, brought to a close the first decade of its existence as a musical organisation. The occasion was marked by the performance, for the second time, of a cantata entitled "Captain Cook," composed by Mr. J. A. Delany, the conductor of the society, for the celebration in 1888 of the Centenary of the Foundation of the Colony of New South Wales. The cantata is a musicianly setting of well-written verses by P. E. Quinn, a Sydney journalist, and it is very finely orchestrated, and also contains some excellent part writing. The rendering of the work reflected credit alike upon the members of the society and the composer-conductor. The incidental solos were sung by Miss Colbourne-Baber, Mr. J. M. Callaghan, Mr. J. T. Walcot, and Mr. J. Collins. The second portion of the programme included, in addition to part-songs, an "In Memoriam" performance of Mozart's Poco Adagio from the 36th Symphony, an artistic rendering of Schubert's "Rondeau Brilliant," Op. 70, by Miss Lottie Hyam and Mr. G. Rivers Allpress.

On the 22nd the Philharmonic Society gave a grand performance of the "Messiah" in the Centennial Hall, with a chorus and orchestra of about 400 performers. Signora Antoinetta Link, Miss Cicely Staunton, Mr. P. J. Barrett, and Mr. E. Farley were the principals, the first and last named being especially successful in the solos for the soprano and bass respectively. The most remarkable feature, however, was the excellence of the chorus singing, which could be surpassed by very few societies in England. M. Wiegand, by the judicious use of the great organ, added greatly to the imposing effect produced in such numbers as "For unto us," the "Hallelujah," etc. Signor Hazon conducted, and is to be congratulated upon an exceedingly fine performance by the forces under his control. The oratorio was repeated, in the presence of a very large audience, on Christmas night.

On the 23rd there was a concert of the Metropolitan Liedertafel, under the direction of Signor Hazon. Mercadante's Mass for male voice choir and three principal singers was the chief item upon the programme, the solos being taken by Messrs.

P. J. Barrett, W. B. Riley, and W. Clancy. Another interesting number was the "Intermezzo" from Mascagni's "Cavalleria Rusticana," this being the first performance of any excerpt from that opera in Sydney. The scene of the reception from "La Forza del Destino," part-songs, an orchestral number, and solos by Mr. F. J. Riley and Mr. W. Clancy, were the remaining items upon a programme the performance of which left little to be desired.

Amongst minor events were a Carol Service at St. Andrew's Cathedral, conducted by the Rev. A. R. Rivers, who had specially composed many of the carols sung upon the occasion; a concert given by Miss Ida Thompson, who had recently returned from a course of study at the Royal Academy of Music, and a pianoforte recital by Mrs. J. W. Hazlitt at the Broadwood Rooms.

### MELBOURNE.

During the month of December two of the Melbourne Popular Concerts have been held, the place of the late Mr. J. B. Zerbini being taken by Mr. F. Dierich, who has proved a capable artist. String quartets, by Mendelssohn in E minor and Schumann in A minor, have been included in the programmes. Mr. Ernest Hutcheson played Beethoven's Pianoforte Sonata in A flat, Op. 110, and joined Messrs. Klein, Dierich, and Howard in Mozart's Piano Quartet in G minor. Miss Amy Wiseman was the pianiste at the second concert, and played solos by Chopin, and, along with Mr. Max Klein, Beethoven's Sonata for Piano and Violin, Op. 12, No. 2. Miss Lalla Miranda and Madame Diestro were the vocalists.

Thanks to the energy displayed by Mr. Otto Linden, the centenary of Mozart's death has been celebrated in an adequate manner in Melbourne. On the evening of December 5th a concert was given in the Town Hall. The Requiem was rendered by a well-trained chorus and orchestra, the principal singers being Madame Steinhauer, Madame Christian, Mr. A. J. Pallett, and Herr Hartung. The remainder of the concert comprised the E flat Symphony, the aria "Non mi dit" from "Don Juan," sung by Madame Steinhauer, and a chorus from the "Magic Flute." Professor Marshall Hall delivered a brief oration in the interval between the parts. On the following Monday "Figaro's Hochzeit" was given in German at the Alexandra Theatre, which was crowded in all parts. Madame Elise Wiedermann appeared with great success as Susanna. The remainder of the cast included several who had never been upon the stage before, but nevertheless acquitted themselves with great credit. The principal characters were allotted as follows:—Count Almaviva, Herr Adolf Friedmann; the Countess, Madame Steinhauer; Figaro, Herr Ernst Hartung; Cherubino, Miss Catherine Hardy; Dr. Bartolo, Herr Martin Schmidt; and Don Basilio, Herr Rudolf Himmer. The chorus and orchestra were efficient, and the entire performance redounded greatly to the credit of the conductor, Mr. Otto Linden, and the stage manager, Mr. Ernst Hartung. As many were unable to obtain permission, a repetition of the opera was given at a later date.

On Christmas night a performance of "The Messiah" was given by the Philharmonic Society, under the direction of Mr. George Peake, who had just recovered from a serious indisposition. The solo vocalists were Miss Lalla Miranda, Miss Ada Crossley, Mr. Armes Beaumont, and Mr. A. H. Gee.

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JULIUS STAHLKNECHT, violoncellist, a well-known musical veteran in Berlin, has passed away at the age of seventy-five.

MR. DANIEL MAYER's proposed German opera season at London is postponed until next year. This will enable the syndicate to produce "Lohengrin," the copyright of which expires in England on August 28th next.

CARL MAYER, the famous baritone, late of Stuttgart, formerly of Cologne, has signed a ten years' contract with the Schwerin Court Opera management.

ALOYS SCHMITT, for the last thirty-six years Court Opera conductor at Schwerin, and a celebrity in this direction, has handed in his resignation on account of a serious misunderstanding with Intendant Von Ledebur.

A YOUNG vocalist of Japanese descent, named Maeta Piazzi, recently made her *début* as "Lakme," in Frankfurt, Germany, and captivated the public by "the grace of her movements and the poetic charm of her impersonation."

AMONG the pupils studying with Marchesi in Paris, Miss Blanche Taylor, of New York, and Miss Sedohr Rhodes are making rapid strides and progressing finely in their studies. Miss Taylor expects to sing in London again during the coming spring season. Miss Rhodes makes her operatic *début* in Italy in the spring.

ANOTHER youthful pianist has recently made his *début* with sensational success in Viennese concert rooms. His name is Raoul Koczalki, he is seven years of age, and his *répertoire* includes Bach, Schu-

mann, Chopin, and Liszt. Dr. Hanslick speaks most highly of the advanced technical acquirements of the lad.

A YOUNG and hitherto almost unknown baritone named Bachmann has been engaged for next summer's Bayreuth festival performances, where it is confidently expected he will jump into prominence. He has recently been singing at Halle on the Saale.

LUIGI ROMANIELLO is the name of an Italian composer (recently appointed to a professorship at the Naples Conservatory) of whom the world may expect to hear favourable things. He recently gave a concert in Naples at which a number of his own compositions were played, including a sonata for piano, an overture, and a symphonic poem, "Il Corsaro," all of which were well received.

NEW CONSERVATORY IN HALIFAX.—Prof. Ernst Doering and Mrs. Marianna Doering-Brauer, solo cellist and solo pianist respectively, have set on foot a scheme to open up a new school in Halifax, Nova Scotia, styling it the "Doering-Brauer Conservatory of Music." Both promoters are known as capable musicians, and their new school, which began operation on March 1, opened with every promise of success.

A CONSERVATORY PERFORMANCE.—The pupils of the Dresden Royal Conservatory gave a successful performance recently at the Residenz Theatre of Mozart's "Nozze di Figaro."

GRIEG has arranged a second suite from his music to Ibsen's play, "Peer Gynt," and it has been performed with marked success at Christiania, opinions being expressed that it is quite equal to the first suite in attractiveness.

THE directors of the Philharmonic Society of New York announce that the fiftieth anniversary of the organisation of the Society will be celebrated by three festival concerts, to be given at the Metropolitan Opera House, under the direction of Mr. Anton Seidl, conductor, on the evenings of April 21 and 23, and the afternoon of April 22, 1892. Appropriate and attractive programmes will be presented, in which eminent soloists will take part.

BERLIN will have a new small concert hall by October 1 of this year. It is being built for Manager Herman Wolff on his own property, Linkstrasse 42. The hall will have a seating capacity of 500, and it will be known to the world as "Bechstein" Hall.

WAGNER IN SPAIN.—The Spaniards boast that Wagner's operas are better given in Barcelona than in Berlin; and in Madrid, too, Wagnerism is making rapid strides. In February a grand Wagner concert was given there by an orchestra of 100 and a chorus of 80. The tickets were all sold before noon, although most of them were in the hands of speculators who had doubled the prices. The programme comprised selections from "Parsifal," "Rheingold," and "Tristan." The "Tristan" prelude, — that quintessence of Wagnerism, — which had never been heard in Madrid, aroused such a storm of applause that it had to be repeated!

THE death of Lambert Joseph Massart, at the age of eighty-two, removes an interesting link between two generations, for Massart was the pupil of Randalph Kreutzer (to whom Beethoven dedicated the finest of violin and piano sonatas) and of Rode, and was the teacher of Wieniawski. Born at Liège, Massart, a Belgian by birth, settled in Paris as a teacher of the violin when about thirty years old. His wife, originally Miss Masson, who died in 1887, was a well-known pianist and teacher. Massart became professor of the violin at the Paris Conservatoire in 1843, and has enjoyed a long career of artistic usefulness.

## Music in Australia.

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SYDNEY.

**A**S there have been several musical events of importance during December, my notice of each must necessarily be brief.

The programme of the Chamber Music Concert, on the 3rd of the month, included a Pianoforte Trio by Benjamin Godard, Dvorák's Sonata for Pianoforte and Violin in F major, Op. 57, and Rubinstein's String Quartet in C minor, Op. 17, No. 2. Miss Apolline Niay (piano), Mons. Poussard (1st violin), Herr Schmellitschek (2nd violin), Mr. H. H. Rice (viola), and Mr. E. Straus (cello), were the executants, and gave an artistic rendering of each of the numbers. Miss Nellie Young, who has recently returned to Sydney after a course of study at the Berlin Conservatoire, was the vocalist. Miss Young is a mezzo-soprano, with a considerable range and rich quality of voice, and was heard to great advantage in "Ah! se tu Domi," from Vuccaj's "Giulietta e Romeo," and Schumann's "Widmung."

On December 5th, M. Wiegand, the city organist, presented a programme of Mozart's compositions, in celebration of the centenary of the composer's death, Beethoven's Funeral March from the Sonata, Op. 26, being added by way of finale. There was a very large audience on the occasion. A "Mozart Concert," given by Miss Apolline Niay a few days later, was not adequately patronised. The instrumental items were the Pianoforte Sonata in A major, and the Fantasia in C minor, played by Miss Niay, who was joined by M. Wiegand in Czerny's arrangement as a pianoforte duet of the "Jupiter" Symphony, and by M. Poussard in two of the Sonatas for Pianoforte and Violin. Miss Nellie Young and M. Deslouis sang with great success in solos and duets from Mozart's operas.

On the 16th of December, the Sydney Liedertafel, at its sixtieth concert, brought to a close the first decade of its existence as a musical organisation. The occasion was marked by the performance, for the second time, of a cantata entitled "Captain Cook," composed by Mr. J. A. Delany, the conductor of the society, for the celebration in 1888 of the Centenary of the Foundation of the Colony of New South Wales. The cantata is a musicianly setting of well-written verses by P. E. Quinn, a Sydney journalist, and it is very finely orchestrated, and also contains some excellent part writing. The rendering of the work reflected credit alike upon the members of the society and the composer-conductor. The incidental solos were sung by Miss Colbourne-Baber, Mr. J. M. Callaghan, Mr. J. T. Walcott, and Mr. J. Collins. The second portion of the programme included, in addition to part-songs, an "In Memoriam" performance of Mozart's Poco Adagio from the 36th Symphony, an artistic rendering of Schubert's "Rondeau Brilliant," Op. 70, by Miss Lottie Hyam and Mr. G. Rivers Allpress.

On the 22nd the Philharmonic Society gave a grand performance of the "Messiah" in the Centennial Hall, with a chorus and orchestra of about 400 performers. Signora Antoinetta Link, Miss Cicely Staunton, Mr. P. J. Barrett, and Mr. E. Farley were the principals, the first and last named being especially successful in the solos for the soprano and bass respectively. The most remarkable feature, however, was the excellence of the chorus singing, which could be surpassed by very few societies in England. M. Wiegand, by the judicious use of the great organ, added greatly to the imposing effect produced in such numbers as "For unto us," the "Hallelujah," etc. Signor Hazon conducted, and is to be congratulated upon an exceedingly fine performance by the forces under his control. The oratorio was repeated, in the presence of a very large audience, on Christmas night.

On the 23rd there was a concert of the Metropolitan Liedertafel, under the direction of Signor Hazon. Mercadante's Mass for male voice choir and three principal singers was the chief item upon the programme, the solos being taken by Messrs.

P. J. Barrett, W. B. Riley, and W. Clancy. Another interesting number was the "Intermezzo" from Mascagni's "Cavalleria Rusticana," this being the first performance of any excerpt from that opera in Sydney. The scene of the reception from "La Forza del Destino," part-songs, an orchestral number, and solos by Mr. F. J. Riley and Mr. W. Clancy, were the remaining items upon a programme the performance of which left little to be desired.

Amongst minor events were a Carol Service at St. Andrew's Cathedral, conducted by the Rev. A. R. Rivers, who had specially composed many of the carols sung upon the occasion; a concert given by Miss Ida Thompson, who had recently returned from a course of study at the Royal Academy of Music, and a pianoforte recital by Mrs. J. W. Hazlitt at the Broadwood Rooms.

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IT is said that when Rubinstein visits America he will be paid at the rate of £500 per night. Madame Patti gets £800 per night. "Under the circumstances," says a wicked, waggish writer in the *Musical Courier*, "Patti may be likened to the virtuous woman in the Proverbs, in that 'her price is far above Rubi's.'"

JULIUS STAHLKNECHT, violoncellist, a well-known musical veteran in Berlin, has passed away at the age of seventy-five.

MR. DANIEL MAYER's proposed German opera season at London is postponed until next year. This will enable the syndicate to produce "Lohengrin," the copyright of which expires in England on August 28th next.

CARL MAYER, the famous baritone, late of Stuttgart, formerly of Cologne, has signed a ten years' contract with the Schwerin Court Opera management.

ALOYS SCHMITT, for the last thirty-six years Court Opera conductor at Schwerin, and a celebrity in this direction, has handed in his resignation on account of a serious misunderstanding with Intendant Von Ledebur.

A YOUNG vocalist of Japanese descent, named Maeta Piazza, recently made her *début* as "Lakme," in Frankfort, Germany, and captivated the public by "the grace of her movements and the poetic charm of her impersonation."

AMONG the pupils studying with Marchesi in Paris, Miss Blanche Taylor, of New York, and Miss Sedohr Rhodes are making rapid strides and progressing finely in their studies. Miss Taylor expects to sing in London again during the coming spring season. Miss Rhodes makes her operatic *début* in Italy in the spring.

ANOTHER youthful pianist has recently made his *début* with sensational success in Viennese concert rooms. His name is Raoul Koczalki, he is seven years of age, and his *répertoire* includes Bach, Schu-

mann, Chopin, and Liszt. Dr. Hanslick speaks most highly of the advanced technical acquirements of the lad.

A YOUNG and hitherto almost unknown baritone named Bachmann has been engaged for next summer's Bayreuth festival performances, where it is confidently expected he will jump into prominence. He has recently been singing at Halle on the Saale.

LUIGI ROMANIELLO is the name of an Italian composer (recently appointed to a professorship at the Naples Conservatory) of whom the world may expect to hear favourable things. He recently gave a concert in Naples at which a number of his own compositions were played, including a sonata for piano, an overture, and a symphonic poem, "Il Corsaro," all of which were well received.

NEW CONSERVATORY IN HALIFAX.—Prof. Ernst Doering and Mrs. Marianna Doering-Brauer, solo 'cellist and solo pianist respectively, have set on foot a scheme to open up a new school in Halifax, Nova Scotia, styling it the "Doering-Brauer Conservatory of Music." Both promoters are known as capable musicians, and their new school, which began operation on March 1, opened with every promise of success.

A CONSERVATORY PERFORMANCE.—The pupils of the Dresden Royal Conservatory gave a successful performance recently at the Residenz Theatre of Mozart's "Nozze di Figaro."

GRIEG has arranged a second suite from his music to Ibsen's play, "Peer Gynt," and it has been performed with marked success at Christiania, opinions being expressed that it is quite equal to the first suite in attractiveness.

THE directors of the Philharmonic Society of New York announce that the fiftieth anniversary of the organisation of the Society will be celebrated by three festival concerts, to be given at the Metropolitan Opera House, under the direction of Mr. Anton Seidl, conductor, on the evenings of April 21 and 23, and the afternoon of April 22, 1892. Appropriate and attractive programmes will be presented, in which eminent soloists will take part.

BERLIN will have a new small concert hall by October 1 of this year. It is being built for Manager Herman Wolff on his own property, Linkstrasse 42. The hall will have a seating capacity of 500, and it will be known to the world as "Bechstein Hall."

WAGNER IN SPAIN.—The Spaniards boast that Wagner's operas are better given in Barcelona than in Berlin; and in Madrid, too, Wagnerism is making rapid strides. In February a grand Wagner concert was given there by an orchestra of 100 and a chorus of 80. The tickets were all sold before noon, although most of them were in the hands of speculators who had doubled the prices. The programme comprised selections from "Parsifal," "Rheingold," and "Tristan." The "Tristan" prelude, — that quintessence of Wagnerism, — which had never been heard in Madrid, aroused such a storm of applause that it had to be repeated!

THE death of Lambert Joseph Massart, at the age of eighty-two, removes an interesting link between two generations, for Massart was the pupil of Randolph Kreutzer (to whom Beethoven dedicated the finest of violin and piano sonatas) and of Rode, and was the teacher of Wieniawski. Born at Liège, Massart, a Belgian by birth, settled in Paris as a teacher of the violin when about thirty years old. His wife, originally Miss Masson, who died in 1887, was a well-known pianist and teacher. Massart became professor of the violin at the Paris Conservatoire in 1843, and has enjoyed a long career of artistic usefulness.

## Accidentals.

**GRIEG AND DUBLIN.**—If it be ultimately decided to hold a musical festival at Dublin, Grieg will in all probability contribute a new cantata, and go to Ireland specially to conduct it.

**THE** Berlin papers speak in very high terms of Miss Alice Dessauer, a young English pianist, formerly a pupil of Madame Schumann. Miss Dessauer will shortly make her *début* in this country.

**ST. ANNE'S CHURCH, SOHO.**—In accordance with the usage of former years, Bach's "Passion according to St. John" was announced for the Friday evenings in Lent, and also for Good Friday afternoon. It is almost superfluous to say that the performances are in as high favour with music-lovers as ever. The orchestra was as efficient as usual, and the performances are conducted with great ability by Mr. E. H. Thorne.

**MR. SABASTIAN B. SCHLESINGER** has set to music Lord Tennyson's lines on the late Duke of Clarence, and the dedication of the music has been accepted by the Princess of Wales; and manuscript copies have also been accepted by the Queen and other members of the Royal Family.

**THE** Prince of Wales has officially intimated his inability, owing to his recent bereavement, to attend the Welsh Eisteddfod in August, and, indeed, he will not visit any place of amusement this season. The disappointment to the Welsh is, of course, great, as a Prince of Wales has never yet been present at an Eisteddfod held in the Principality. But they hope for better luck next year.

**THE** news that Mme. Schumann has resigned her position in Dr. Hoch's Conservatorium at Frankfurt will not cause great surprise to those who know the state of her health. That there is a decided improvement in her condition gives hopes that she may before very long be able to accomplish her plan of opening, with the assistance of her daughters, Mdlles. Marie and Eugénie Schumann, a class for pianoforte playing, unconnected with the institution with which she has been so long associated. Her relations with the Conservatorium remain as cordial as before.

**MUSIC** is, it seems, to form part of the curriculum of the new Gresham University, the scheme for which has now been laid upon the table of the House of Commons. It is expected that large though carefully circumscribed powers will be granted to this institution, which, it is understood, will be a teaching as well as an examining body.

**YOUNG SIEGFRIED**, eldest son of Richard Wagner and Madame Cosima, has been lately spending a fortnight in town. Mr. Siegfried Wagner, who has recently attained the age of 21, is now upon a grand tour of Europe, prior to settling down at Bayreuth, where he will assist his mother in the management of the Wagner Theatre. He is said to be an agreeable young man, possessing much of his mother's natural business talent, and he speaks fluently English and other languages. To Siegfried Wagner will ultimately fall the whole of his father's now valuable copyrights.

**MDLLE. CARLOTTA FELICIANI**, now singing at Olympia in "Modern Venice" with great success, is a Roumanian by birth, and possesses a high Continental reputation. She has a sweet soprano voice and wonderful compass. Mdlle. Inez Almada, who sings with Mdlle. Feliciani, is a Russian soprano.

**SINCE** September last the African Native Choir have been doing the grand tour of the provinces. Their arrangements include a performance at Hawarden, at which Mr. Gladstone, Mrs. Gladstone, and family have promised to attend. This takes place some time in April, after the Irish invasion, and following upon a second visit to some of our north-eastern and coal-crisising towns. There will be another opportunity afforded Londoners of witnessing these interesting entertainers directly after the Hawarden visit.

**LADY ARTHUR HILL**, wife of the Comptroller of Her Majesty's Household, has published the music, composed by herself, for solo and chorus, of the anthem, "O Perfect Love," which was sung at the recent wedding of Lady Oliva Taylour, daughter of the Earl of Bective, M.P., and Lord Henry Cavendish-Bentinck, M.P.

**AMONG** recent visitors to London has been Madame Louise Heritte-Viardot. This young lady is the eldest daughter and pupil of Madame Pauline Viardot Garcia, the famous mezzo-soprano, who has now long been a vocal professor in retirement in Paris. The daughter is likewise a teacher of singing, and she has composed several chamber pieces and a couple of operas.

**MR. RANDEGGER**, the well-known teacher of singing, has received through the Italian Ambassador, Count Tornelli, from the King of Italy, his diploma of the Cross of Knight of the Order of the Crown of Italy. This is an especial compliment, and one which will be appreciated as greatly by Mr. Randegger's large number of pupils and friends as by its recipient himself.

**MR. FREDERICK KINGSBURY**, a respected professor at the Guildhall School of Music and elsewhere, died suddenly of paralysis on March 4. He was seventy-seven years of age, and appears to have commenced his studies at a somewhat late period in life, for it was not until 1844 that he joined a class at the Royal Academy of Music, remaining there eighteen months. Mr. Kingsbury conducted the oratorio concerts at the Holborn Theatre, at which several of his pupils appeared, and was also one of the conductors of the Promenade Concerts at the Agricultural Hall twenty-four years ago, at which the operatic contralto, Madame Scalchi, made her London *début*. For some years Mr. Kingsbury directed the London Vocal Academy, a private institution which he founded. Among his pupils was the well-known prima donna, Madame Rose Hersee.

**MADAME ADELINA PATTI** has fallen into the hands of a Chicago interviewer, with the result that some interesting details as to her present engagement in the United States are published. The *diva* is paid at the rate of £800 per night; but if any extra performances are given, when her regular season is over, she is to receive £1000 nightly. During her present tour she is singing only at concerts, but a recital in costume of an act from an opera frequently forms part of the programme.

**CARDIFF** is well off for concerts, which, perhaps, is not surprising when it is remembered that the only lady conductor in Wales, Clara Novello Davies, resides there. This lady is not only a clever musician, an unusually good accompanist, and an able conductor, but possesses that most artistic of all woman's gifts, good looks. Her father, Mr. Jacob Davies, is responsible for the people's concerts, given on Saturday evenings in the Park Hall, one of the handsomest halls in the country. These concerts are always well attended, and no wonder, as good artists are always engaged. At the last concert Mr. Ben. Davies was rapturously received in the land of his birth.

**WHILST** Mr. W. S. Gilbert is reported to be looking for a plot for a comic opera in Egypt, Mr. D'Oyly Carte has made arrangements to produce at

the Savoy a new opera upon a purely English subject, for which Mr. Edward Solomon will write the music to a libretto by Mr. Barry Pain. The action of the new opera passes at the university, and it is not improbable that Mr. George Grossmith may find his way back again to the Savoy to appear as a jolly good fellow, using the word in a purely academic sense.

**ON** February 29, at the second service in Welsh ever held in St. Paul's Cathedral, the Rev. E. Killin Roberts again gave us an example of the "Hwyl"—a method of intoning up and down the scale, beloved of Welsh congregations, but utterly unknown here. Upon the Welsh I believe it has the same invigorating effect that the bagpipes have upon the Highlander; and, even to an unsophisticated ear, the "Hwyl" seems distinctly superior to the monotone adopted by Anglican curates, driving musicians wild on the point of correct intonation, and sending the rest of the congregation to sleep. There was on Monday a choir of 250 voices, and the whole of the service, including the sermon, was in Welsh. I do not think I ever more greatly appreciated the progress made of late years in stenography, than when I saw the devoted reporters taking down in shorthand Archdeacon Howell's sermon, in the language in which no Prince of Wales for six centuries has been able to converse.

**DR. A. C. MACKENZIE** has written three new pieces for the violin, "Highland Ballad," "Barcarola," and "Vilanelle."

**MARK TWAIN** has left London to take up his abode with his family in Dresden, where his daughters are studying music.

**SIR ARTHUR SULLIVAN**, when a choir-boy at the Chapel Royal, composed an anthem, and it so pleased the Bishop of London that he gave the little author a half-sovereign. This coin, it is said, Sir Arthur, while composing, always wears round his neck as a talisman.

**MADAME MARIE ROZE** has been scoring a great success in the title role of Verdi's "Aida" with the Carl Rosa Opera Company at the Court Theatre, Liverpool, where she has been playing it to crowded houses three times a week.

**DEAN PIGOU**, of Bristol Cathedral, took an opportunity, not long since, of attending one of the recitals of sacred music established at Gloucester by the present Master of Trinity, and vigorously sustained by his successor, Dr. Spence. The result is that on March 10 the nave of Bristol Cathedral was thrown open for the first of a like series of performances. The wonder is that cathedrals generally have not followed the Gloucester example.

**MESSRS. LONGMAN** announce "A Child's Garland of Songs," gathered from "A Child's Garden of Verses," by Mr. Louis Stevenson, and set to music by Professor Villiers Stanford.

**AN** excellent performance of Professor Villiers Stanford's oratorio "Eden" was given, under the direction of the composer, at the Hampstead Conservatoire on Monday, February 22. The choir and orchestra, if not irreproachable, were, on the whole, very praiseworthy, and, as a matter of course, full justice was rendered to the principal solo parts by Miss Anna Williams, Mr. Iver M'Kay, and Mr. Henschel.

**DR. PARRY'S** music has been published, and will probably be heard in London at no distant date. Its "reminiscences" were what most delighted the undergraduates, the introduction of a few bars of the "See-Saw Waltz," the "Boulanger March," and (shades of Aristophanes!) "Where did you get that Hat?" being rapturously received.



## Cambridge Notes.

ON Wednesday, February 10, an orchestral concert was given. The works performed were: Music from the "Midsummer Night's Dream" (Mendelssohn); Concerto for Piano and Orchestra in C minor (Beethoven); Symphony in C major, No. 3, "The English" (C. H. H. Parry). Mr. Max Pauer was the pianist, Mrs. Hutchinson the vocalist, and Dr. Hubert Parry the conductor. On Wednesdays, February 17th and 24th, chamber concerts were given, when amongst the works performed were a quartet by Prof. Stanford, and Trio in F, Op. 80 (Schumann). On February 23rd a concert was given by Nikita, "the American Nightingale," and Company, under the direction of Mr. N. Vert. The artists were Nikita, Miss MacConvis, the new American contralto, the Meister Glee Singers, Mons. Gillet, and Signor Carlo Ducci. On February 16th an organ recital was given by Mr. F. Dewberry, Mus. Bac., (Cantab.), F.C.O., L.R.A.M., and on this occasion Prout's "Freedom" was performed by Mr. Dewberry's Society, the accompanists being Mr. A. H. Cross, A.C.O. (organ), and Mr. H. Hilton, A.C.O. (piano). On Tuesday, March 1st, a Glee and Madrigal concert was given by Dr. Mann's Festival Choir. On Tuesday, March 8th, a chamber concert by the C.O.M.S., the instrumentalists being Dr. Joachim, Messrs. Gompertz, Kreuz, Ould, and Egerton. On this occasion were given Beethoven's String Quartet in E $\flat$ , Op. 130, Mozart's Quintet in A major for strings and clarinet. Dr. Joachim played as a solo a Sonata in G minor by Tartini. Mr. Norman Salmond was the vocalist. On Wednesday, March 19th, an orchestral concert was given, when Dr. Joachim was the solo violinist.

F. A. F.

## Test Valley Musical Society.

THE usually quiet city of Winchester was astir on Tuesday, February 23, the date of the Test Valley Musical Society's concert at the Guildhall. As the Society, which numbers nearly 200, includes members from Salisbury, Southampton, Portsmouth, Andover, and other places, a full rehearsal was necessary, and took place at eleven o'clock, the public performance commencing at three. Long before that time the Guildhall, a very handsome building of noble dimensions, was besieged by ticket-holders, an unnecessary rush taking place, which would have been obviated by a little foresight on the part of the hall managers; and by three o'clock the room was crowded in every part by a fashionable and distinguished audience. The chief work chosen for performance by the Society was Dr. Hubert Parry's "Ode on St. Cecilia's Day," the rendering of which was remarkably fine. The chorus was in evident sympathy with the really vocal music which our greatest English composer has set to Pope's verses, the result being a splendid effect in the concerted numbers, particularly the opening "Descend, ye Nine," with its Handelian episode, "Exulting in Triumph," and the patriotic outburst, "But when our Country's Cause." The *capella* chorus, "By the Streams that ever Flow," and the imposing Finale, were sung with due effect, the distinctly English character of the music being particularly relished by all who listened to the "Ode" for the first time. The solos were taken by Mrs. Hutchinson and Mr. Brereton, both of whom gave every satisfaction, Mr. Brereton being quite at home with the music, which he sang when the work was first produced at the Leeds Festival in 1889. Mrs. Hutchinson made a great effect in the attractive and masterly soprano solo, "But when through all the

Infernal Bounds," into which she infused much dramatic feeling. The other choral items were part-songs by Macfarren, Pearsall, Brahms, and Reinecke, and it would be difficult to imagine anything more delightful than the unaccompanied singing in Macfarren's "Sands of Dee," and the great German master's barcarolle for female voices. The orchestra, numbering sixty-eight players, led by Mr. Alfred Burnet, was a special feature of the concert, and gave splendid performances of Schubert's Unfinished Symphony and Grieg's Suite from "Peer Gynt," the beautiful tone of the wind instruments calling for special notice. The accompaniments in Dr. Parry's work were also extremely well played, and presented a rich background to the solo and choral voices. It is true that in Mr. Brereton's first solo he was somewhat overpowered, a fact which, however, was due to the liberal hand with which Dr. Parry has filled up his score, rather than to any obtrusiveness on the part of the orchestra. The concert, which commenced with Costa's arrangement of "God save the Queen," and concluded with Cherubini's overture, "Der Wasserträger," was a remarkable success, and it is evident that the Test Valley Musical Society, under its talented and energetic conductor, is doing a good work.

## Music in Bristol.

THE annual "Ladies' Night" of the Bristol Orpheus Glee Society was as usual highly successful. It was given on February 18, and attracted a large audience to Colston Hall. Space does not permit a detailed notice of the performance, which was an exceptionally good one. The attack was firm, the enunciation clear, and the phrasing excellent, and the choir seemed equally at home in new and old pieces. Among the most interesting of the former was a composition, entitled "Phyllis tarries," from the pen of Mr. C. F. Lloyd of Newcastle, who was amongst the audience, and must have been gratified by the prolonged applause which followed the rendering of his graceful and melodious production. The programme stood as follows:—Part I. "Strike the lyre" (Dr. Cooke); "Come, gentle zephyr" (Horsley); "I wish to tune" (Dr. Wesley); "How dear to me" (Pinsuti); "Hohenlinden" (Dr. Cooke); "Phyllis tarries" (C. F. Lloyd); "All hail" (G. W. Martin); "Image of the Rose" (Reichardt); "Bind my brows" (Sir J. Stainer); "Beauties, have you seen a toy" (C. Evans). Part II. "What ho" (W. Beale); "Song should breathe" (W. H. Cummings); "Bear me, sweet fancy" (G. Hargreaves); "Ye streams that round" (S. Storace); "The Reason Why" (Sir R. P. Stewart); "Sleep, gentle Lady" (Sir H. Bishop); a Capstan Chorus (H. Smart); "Italian Salad" (R. Genée). The duties of tenor soloist were admirably discharged by Mr. Harper Kearton, and Mr. George Riseley conducted with all his wonted skill and judgment.

The two grand concerts given by the Bristol Festival Society on February 26 and 27 did not draw such large audiences as might have been looked for, considering the great attractions offered. On neither occasion was Colston Hall full, and we fear that a financial success cannot result. No pains had been spared to ensure an admirable performance of an exacting selection, and the powers of the choir, band, and soloists were all heavily taxed. On the 26th a "Wagner" night was given. Not so many years ago such an announcement would have been scouted as an absurdity; but the enthusiasm of the audience showed that the choice of the Festival Committee was justified, and this certainly shows an advance in the musical life of our city. The scheme included Act iii. of "Tannhäuser," the Prelude to "Parsifal," and Act iii. of "Lohengrin," all given for the first time in Bristol. The soloists were Madame Lilian Nordica, Miss Antoinette Trebelli, Mr. Barton M'Cuckin, and Mr. Santley. Madame Nordica infused dramatic force into the part of Elizabeth, but was not on the whole conspicuously successful.

Mr. Santley's rendering of Wolfram's song to the Evening Star was quite an artistic triumph, and perhaps the greatest treat of the evening was the beautiful and finished performance of the Prelude to "Parsifal" by Sir C. Halle's Band. The work of the choir was in many respects quite admirable, but was occasionally marred by weak starts and a decided tendency to fall flat. This was noticeable also next day in the performance of Cherubini's Requiem Mass in C minor, which had evidently been most carefully and earnestly studied. Perhaps the great feature of the second concert was the magnificent playing of Mendelssohn's Violin Concerto by Madame Norman Nerada (Lady Hallé). Miscellaneous items were given by the solo vocalists, and the concert was brought to a close by a good performance of Dr. Parry's "Ode on St. Cecilia's Day." The numbers of the choir were about 350, and the balance was fairly even, and their spirited and intelligent rendering of the choruses reflected great credit upon their conscientious trainer, Mr. D. W. Rootham. The solos were taken by Madame Nordica and Mr. Santley.

The lectures on "Parsifal," given by Mr. Carl Armbruster, with the assistance of Miss Cramer, have proved to be most interesting and instructive. At the date at which I write, but one more remains to be given, and I shall hope in my next letter to give a short résumé of the course. Performance of the music has occupied a good part of the time in some of the lectures, and Mr. Armbruster has shown his capabilities as lecturer, pianist, and singer, greatly to the advantage of his listeners.

The new Dean of Bristol (Dr. Pigou) is showing himself very actively interested in musical as well as other matters. Special services are being held in the nave on Sunday evenings and on Friday evenings during Lent, when the services of a large voluntary male choir are enlisted, and the first recital of sacred music (similar to those given in our sister city of Gloucester) took place on the 10th ult., when a vast congregation crowded every part of the sacred building. Mendelssohn's "Hear my Prayer" was sung, the soprano soloists being Miss Ellicott and Miss Cromey, and this was followed by a beautiful selection of quartets, duets, organ solos, and congregational hymns. The service was most impressive, and was evidently felt to be so by those present. We hear that on a future occasion an orchestra will accompany the choir, and that it is intended to give oratorios from time to time with full band and chorus. Thus Mr. Riseley's scheme of the establishment of Church orchestras may possibly be matured at no distant date in his native city.

A lecture on the "Life and Works of Mozart" was given at the Bristol Museum on the 14th ult. by Mr. Norris Matthews. It was well attended, and the numerous musical illustrations were supplied by Miss Cromey, Miss Day, and other well-known local musicians.

## Music in Manchester.

THE concerts of the past month have been more than usually interesting, and the concert goer would indeed be very hard to please who failed to appreciate the efforts of the numerous stars appearing in our midst lately. The announcement that Beethoven's Triple Concerto in C would be given by Sir Charles and Lady Hallé and Signor Piatti attracted an immense audience on February 18, the last named especially securing a hearty welcome on his reappearance at Hallé's concerts. Other items in the programme were Mozart's Symphony in D, No. 5, and four duets for piano and violin by Dvorák, rendered by Sir Charles and Lady Hallé. Mrs. Henschel sang an aria from Handel's "Allessandra" and her husband's "Hymn to the Creator," with orchestral accompaniments, conducted by the composer. On the 25th Herr Joachim evoked the utmost enthusiasm by his playing of Bruch's Concerto in D minor, No. 3, and Tartini's "Devil's Trill." The orchestral numbers included a fine performance of Haydn's D minor Symphony, No. 49, overture



"Euryanthe," March from "Athalia," and Saint-Saëns' symphonic poem, "The Youth of Hercules." The vocalist was Madame Schmidt Köhne. On March 3 Dvorák's "Requiem" was given, the principals being Misses Anna Williams and Hilda Wilson, Messrs. Iyer M'Kay and Andrew Black. Great interest attached to this, the last choral concert of the series, the work having only once previously been given at the Birmingham Festival, for which it was written. The music is hardly likely to become popular, being so extremely difficult as to place it beyond the power of any but the most competent choir and orchestra to attempt, whilst there is an absence of solo work; out of the thirteen movements, one being written for quartet, the remainder for chorus. The performance was much finer than had been anticipated by those who were acquainted with the character of the music—conductor, singers, and orchestra each being accorded general praise. It was acknowledged to be one of the most satisfactory first performances ever given in this city. At the last concert, on the 10th, another crowded audience assembled to greet Lady Hallé and Herr Joachim, who gave two duets by Bach (D minor) and Spohr (B minor, Op. 88), with such marvellous execution as to secure a most enthusiastic encore for the second piece, the last of the movements being repeated. Mr. John Child sang in place of Mme. Oudin, who was indisposed. The symphony was Dvorák's in G, No. 4 (first time).

MADAME MARIE ROZE appeared at Mr. T. A. Barrett's concert on February 20. The week following Nikita should have sung, but to the intense disappointment of perhaps the largest audience this season, Mr. Barrett had to announce that sudden illness prevented her at the last minute from fulfilling her engagement. He was extremely fortunate in securing the services of Mr. Fred. Dawson, who happened to be in the hall, to fill up the gap. Mme. Belle Cole seldom sings without being encored, and this occasion was no exception, her really beautiful singing atoning in a great measure for Nikita's absence. March 5 was an extra price night, and undoubtedly was the best concert in Manchester this winter. Mme. Nordica was the star, backed up by such an array as Miss Meredith Elliott, the Meistersingers, Messrs. F. Dawson and E. Haddock. Where every item on the programme was well chosen and splendidly rendered, it would be invidious to particularise, but special mention is deserving of Mozart's Sonata in D major for two pianos, admirably given by Messrs. F. Dawson and T. A. Barrett. M. Gorski, the celebrated violinist, appeared on the 12th.

UNDER Mr. de Jong's auspices, Mr. Grossmith gave a musical and humorous recital on February 16, keeping a large audience in continual merriment from start to finish. Every hit in his satire on the ways of modern society told, and his skill at the piano was one of the most enjoyable features of the evening. On the 20th the Princess Ahmadedee and party paid their second visit to Manchester, and deepened the favourable impression made at their previous appearance. The closing concert of the series was signalled by the singing of Nikita, who gave amongst other selections Gounod's "Jewel Song," three nightingale songs, and Aubert's celebrated laughing song, in such a manner as to call forth a perfect furor of enthusiasm, being recalled time after time. Mr. de Jong took his benefit on the 12th, the principal vocalists being Mesdames Moody and Dews, and Messrs. Francon Davies and Manners. A pleasing incident in the evening's proceedings was the presentation by Mr. de Jong of a tray and silver inkstand by the members of his orchestra and choir. We are glad to see the announcement that next season's programme will consist of twenty weekly orchestral concerts, and trust that the enterprise will prove successful, as it certainly deserves to be.

MR. EDWARD LLOYD, accompanied by his son, left for New York on the *Teutonic* on the 30th ult.

MR. N. VERT has arranged with Senor Sarasate to give concerts at St. James's Hall on Saturday afternoons, May 28, June 11, 18, and 25.

THE employees of Messrs. Robert Cocks & Co., of 6 New Burlington Street, spent a very enjoyable evening on the 20th February, at the residence of Mr. Stroud L. Cocks, junior, on the occasion of his retirement from the firm. After dinner a handsome piece of plate was presented to him as a token of their esteem, and a varied entertainment of conjuring, music, etc., brought the evening to a close. Mr. Robert M. Cocks now carries on the business by himself under the same style—Robert Cocks & Co.

## Notes from Leeds.

THE second and last appearance of Sir Charles Hallé and his orchestra took place on 24th February, the occasion being the third of the Leeds Subscription Concerts. The programme was distinctly an interesting one, containing much which was new to Leeds concert attenders. Brahms was represented by his Second Symphony in D, which was keenly enjoyed by his admirers, who fortunately are to be found in considerable numbers. Berlioz supplied the "Benvenuto Cellini" overture (played for the first time), Wagner was represented by the lovely Preludes to the "Meistersinger" and "Lohengrin," as well as by the ever popular "Ride to the Walkyries." Amongst the lighter pieces Dvorák's Suite in D, Op. 39, had also not been heard before and proved a very winning composition. The Prelude and Intermezzo from "Cavalleria Rusticana" was yet another novelty, and of course the latter did not escape the inevitable encore. The audience was also delighted with the singing of Mr. Norman Salmond, who was well known before he joined the profession, and whose beautiful even voice was heard to advantage in Handel's "O ruddier than the cherry," and Mozart's "Non piu andrai."

Mr. Edgar Haddock held another "Musical Evening" on the 23rd February, when Madame Clara Keun was the pianist, and was heard in a Mazurka and a Nocturne by Emil Bach. Mr. Haddock played a piece by Pizzini, and an air by Fred. David with excellent effect, and together the artists were heard in a duet sonata in G minor by Rüfer, and Dr. Parry's "Partita" in D minor. Miss Trebelli was a very attractive vocalist in "The Shadow Song" from "Dinorah," and "The Soul's Awakening" by Mr. G. P. Haddock.

Messrs. Arthur Grimshaw and R. P. Oglesby have produced another one act operetta, which was introduced to the public as an extra attraction at a recent bazaar, and drew crowded audiences to every performance. It is named "Amaranthus; or, the Enchanter and the Clown." The music is tuneful and the libretto has a decided humour. The "creators" were Mr. R. P. Oglesby, Mr. Tidswell, Mr. W. Wright, Mr. Haigh, Miss Beevers, Miss F. Wilson, and Miss Wright.

The annual concert in aid of the Railway Servants' Orphans' Fund was held under Alderman F. R. Spark's auspices on the 9th ult. This gentleman had obtained the services of Miss Anna Williams, Mr. M'Guckin, Mr. Norman Salmond, Mr. Alfred Hollins, and Madame Mauzocchi, who most generously gave their services, as did the band of the 14th Hussars, on behalf of the charity named; and an excellent ballad concert was the result. Miss Williams was heard in "The Better Land;" Mr. M'Guckin in "Lend me your aid;" Mr. Salmond in "Non piu andrai" for the second time within the month. Mr. Hollins played solos by Grieg and Rubinstein, and took part with Madame Mauzocchi in Weber's "Polonaise Brillante," Op. 72. The band played several pieces, including a selection from "Ivanhoe."

The final Subscription Concert occurred on the 16th (just in time for notice this month), and was in no way inferior to any of its forerunners. It was the occasion of Dr. Joachim's annual visit, and he was accompanied, as he has so often been before, by Miss Fanny Davies and Mr. Piatti. The opening piece was Schumann's Trio, Op. 63, of which the artists named gave quite an ideal rendering, and at the close of the programme they were joined by Mr. A. Gibson in an equally beautiful performance of Brahms' Quartet in G minor, Op. 25. Dr. Joachim gave the Andante from Max Bruch's latest concerto, and some of the Hungarian dances, with Spohr's "Barcarolle" for an encore. Miss Davies is always heard to advantage, and not less so than usual when she played Mendelssohn's "Presto Scherzando," Chopin's D flat Prelude, and one of his studies. Mr. Piatti in Boccherini's Largo and "Airs Baskys," produced quite a demonstration, and he was forced to reply with Schubert's "Serenade" song. Mrs. Helen Trust gave songs by Giordani, Arne, and Sullivan with good effect, and had all the advantage which Mr. Alfred Broughton's accompaniments lent to her artistic rendering of them.

Mr. George Grossmith, at a recent recital, gave his sketch "Is Music a Failure?" in which his study of the village choral society and its rehearsing of "The Wooing of Phillis" was highly amusing, and not so much overdrawn after all.

Bach's "St. Matthew Passion" will be sung at the Leeds Parish Church, on the evenings of 4th and 11th April.

## Patents.

THIS list is specially compiled for the *Magazine of Music* by Messrs. Rayner & Co., patent agents, 37 Chancery Lane, London, W.C., from whom information relating to patents may be had gratuitously.

- 2,427. An improved tuning-peg for musical instruments. Richard Kuenstler, 55 Chancery Lane, London. February 8th.
- 2,606. Improvements in the electro-pneumatic action of organs. Richard George Goatcher, 97 Newgate Street, London. February 10th.
- 2,680. Improvements in attaching pianoforte wires to the bridge of sounding-board. William Phillips Thompson, 6 Lord Street, Liverpool. February 11th.
- 2,883. Improvements in and relating to pianos. Paul Noursbaum, 45 Southampton Buildings, London. February 13th.
- 2,910. Improved musical instruments of the violin kind. William Hampton, 50 Brechin Road, Arbroath, Forfarshire. February 15th.
- 2,982. Improvements in apparatus for turning over leaves of music and books. Thomas Constable and John Edwards, 15 Water Street, Liverpool. February 16th.
- 2,998. A method of representing on a sheet of paper, separate or detachable from the instrumental portion, the words and air of musical pieces, especially songs, in a manner more convenient for the use of singers. Albert Henry Marsh, 5 Waldeck Road, Carrington, Nottingham. February 16th.
- 3,095. Improvements in music-stools or seats for other purposes. Charles Henry Wallwork, Union Bridge Iron Works, Manchester. February 17th.
- 3,108. A musical instrument. Samuel Sidney Bromhead, 97 Newgate Street, London. February 17th.
- 3,274. An improved musical toy. Alfred Hoyle, 37 Chancery Lane, London. February 19th.
- 3,317. An improvement in lamps for lighting pianos, harmoniums, and other purposes. Henry David Farnes, Violet Villa, Goodall Road, Leytonstone, Essex. February 20th.
- 3,548. Improvements in music leaf-turners. Martin Alexander M'Martin, James Robert Givens, Jacob Sanders, and Abe Mahsbach, 53 Chancery Lane, London. February 23rd.
- 3,792. Improvements in devices or apparatus for turning over music leaves. William Phillips Thompson, 6 Lord Street, Liverpool. February 26th.
- 3,931. Training apparatus for improving manual dexterity in musical performance. Arthur Konnemann, 28 Southampton Buildings, London. February 29th.
- 4,042. Improvement in pianofortes. Charles Chatfield, 55 Chancery Lane, London. March 1st.

### SPECIFICATIONS PUBLISHED.

855. Gavioli, musical instruments, 1891, . . .	0 9
1,967. Match, musical instruments, etc., 1891, . . .	0 9
19,931. Clark, reed organs, 1891, . . .	1 1
4,266. Lake, pianos, 1891, . . .	0 9
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21AP 92  
MUSEUM







Yours V truly  
Joseph Ramsey.



Magazine of Music Supplement, April 1892.

**"What would'st thou more."**

Words by HEINE.

Music by A. HERBERT BREWER.

**SARABANDE**

from the 2<sup>nd</sup> Violin Sonata  
by

J. S. BACH.

Melody from **"Il Flauto magico"**

by  
MOZART.

March from **"SCIPIO"**

by  
G. F. HÄNDEL.

London.

MAGAZINE OF MUSIC OFFICE.  
ST MARTIN'S HOUSE, LUDGATE HILL. E.C.

# "WHAT WOULD'ST THOU MORE."

WORDS BY  
HEINE.

MUSIC BY  
A. HERBERT BREWER.

Andantino.

VOICE.

PIANO.

*mf con tenerezza*

Hast all that heart could wish love, Hast diamonds and pearls a score;

*mf*

And hast the love-liest eyes. My dar-ling, what would'st thou

*cresc.*

more, My dar-ling, what would'st thou more?

*p L.H.*

*mp dolce*

To those sweet eyes of thine, love, I've writ-ten a per-fect store, A

*p*

*Ad.* \*

*Ad.* \*

*Ad.* \*

*Ad.* \*





host of im - mor - tal Son - nets. My dar - ling, what would'st thou more. My

*cresc.*

dar - ling, what would'st thou more? With those sweet eyes of

*p* L.H.

thine, love, Thou hast tor - ment - ed me - sore, Hast ruin - ed, lost, and un -

*apassionato* *f* *accel.*

done me, My dar - ling, what would'st thou more, Hast ruin - ed, lost, and un -

*dim. e rall.* *p* *poco rall.*

done me, My dar - ling, what would'st thou more?

*a tempo* *pp* *ppp*

\* \* \*

## SARABANDE

from the  
2<sup>nd</sup> Violin Sonata.J. S. BACH.  
1685-1750.

Grave, ma non troppo lento.

VIOLINO. *f tenuto*

PIANO. *f tenuto*

1. *mf* 2. *mf*

*dim.* *p* *f*

*mf* *dim.* *p*

*cresc.* *f*

*cresc.* *f*



## DOUBLE. Un poco più mosso.

*p* *leggero*  
*espress.*

1. 2.

*dim.* *p*

*dim.* *p*

*dolce* *p*

1. 2.

*dim.* *p*

*dim.* *dolce* *p*

Sarabande D. C.  
senza replica.

# EASY PIECES FOR LITTLE FINGERS.

## II. KEY G MAJOR (one #).

**Melody by Mozart.** Common time, count 4 crotchets in a bar. *Poco Andante* means rather softly and quickly. Notice particularly all the *crescendos* and *diminuendos* ( $\langle \rangle$ ). In bar 2 slightly lift the hand at the 2nd of each group of 2 quavers making the note a little *staccato*. The same thing has to be done in bars 17 and 18 in the 3rd line, which is a repetition of the 1st and 2nd bars. In the 3rd and 4th bars of the 4th line you have to make the *crescendo* up to *f* (note the pause on the last note of the 4th bar), and then drop down to very soft.

## II. Melody from "Il Flauto magico."

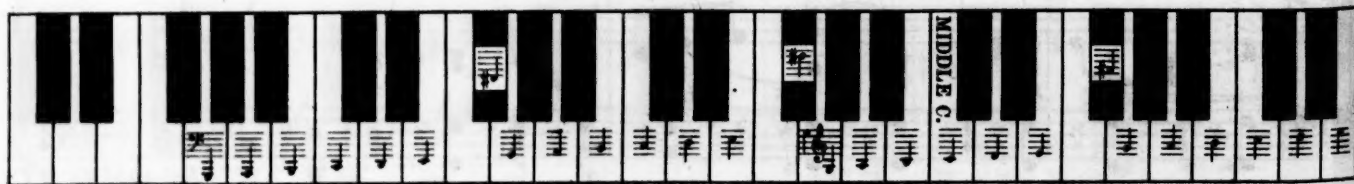
KEY: G MAJOR. (1#)

Mozart.

**Piano.** *Poco Andante.*

The score is written for piano in G major (one sharp). It consists of 20 bars of music. The tempo is *Poco Andante*. The piece includes various dynamics: *p* (piano), *mf* (mezzo-forte), *pp* (pianissimo), and *f* (forte). There are also *cresc.* (crescendo) and *diminu.* (diminuendo) markings. Fingerings are indicated by numbers 1 through 4. The piece is marked with accents and staccato marks.

### SCALE OF G MAJOR ON KEYBOARD.





# \* MARCH FROM "SCIPPIO."

Maestoso. M. M. ♩ = 84.  
M. M. ♩ = 116.

G. F. HÄNDEL.

PIANO.

The musical score is a piano arrangement of a march from Handel's opera 'Scipio'. It features seven systems of grand staves. The first system begins with a piano (p) dynamic and a mezzo-forte (mf) dynamic. The second system includes a fortissimo (ff) dynamic. The third system returns to mezzo-forte (mf). The fourth system includes a mezzo-forte (mf) and a fortissimo (ff) dynamic. The fifth system includes a mezzo-forte (mf) dynamic. The sixth system includes a mezzo-forte (mf) dynamic. The seventh system includes a mezzo-forte (mf) dynamic. The score is heavily annotated with fingerings and phrasing marks.

\* See notes on "How to Practise" in letterpress part.

Magazine of Music.

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